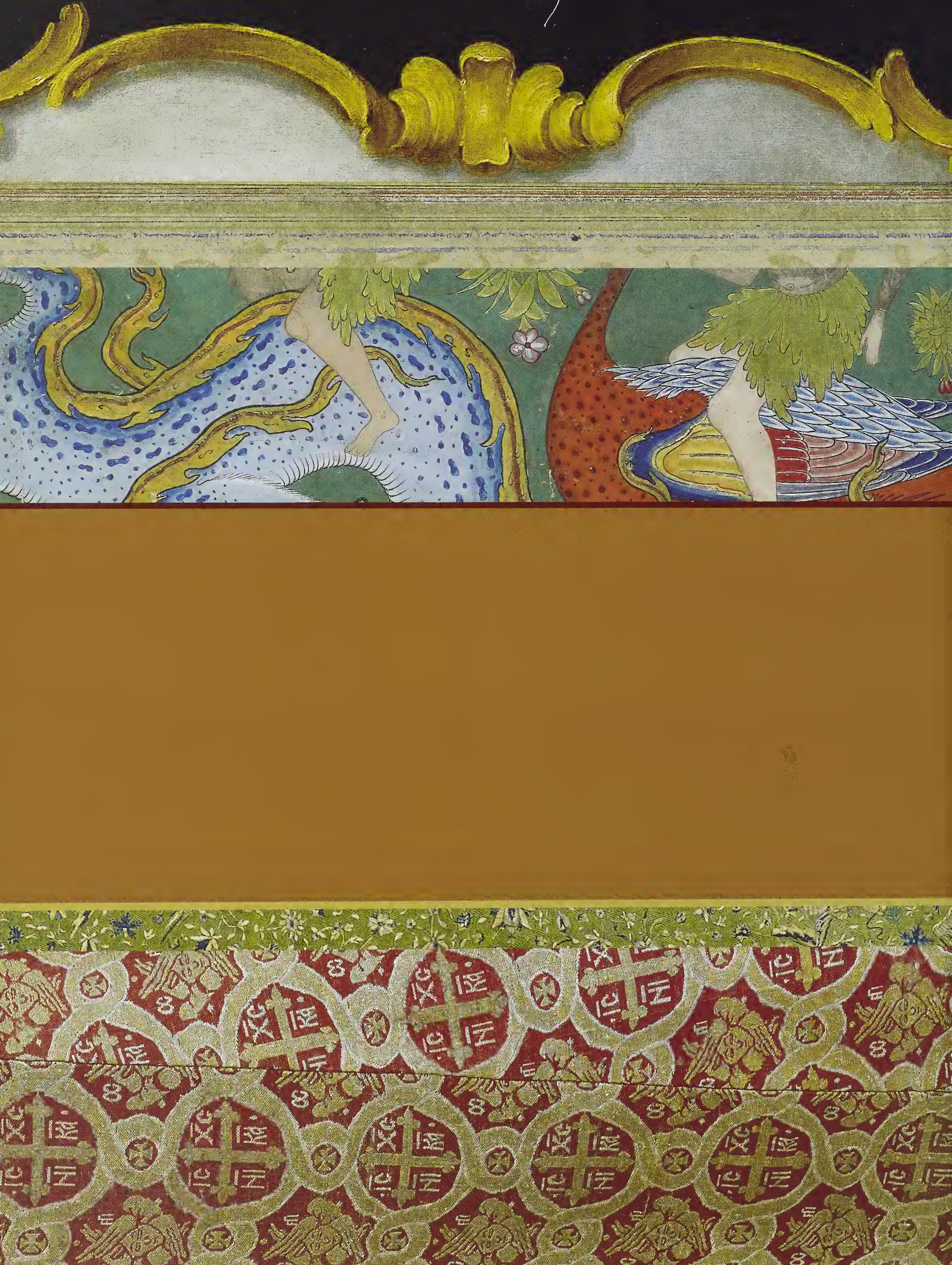
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Annual Record 2008

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Director's Letter



What the Future Holds

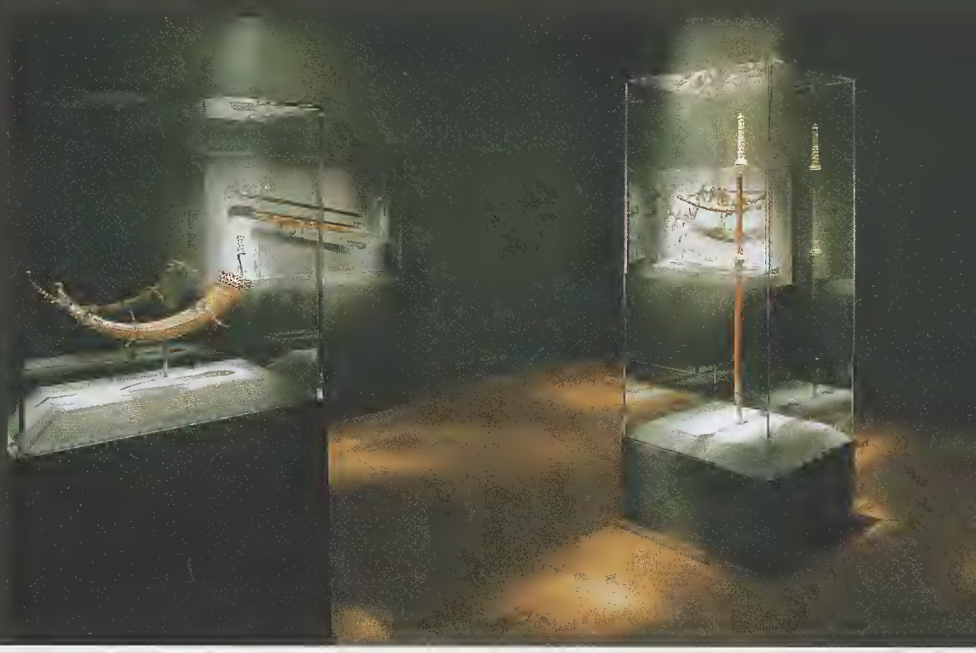
Two exhibitions from the past year are emblematic of both the challenges and the rewards of our programming at the Freer and Sackler Galleries. *Muraqqa: Imperial Mughal Manuscripts from the Chester Beatty Library, Dublin* and *Garden and Cosmos: The Royal Paintings of Jodhpur* were international exhibitions that drew enthusiastic audiences to the Sackler Gallery, and myriads of online visitors. One required a magnifying glass to appreciate the intricate details of the Mughal portraits, while the other featured outsized images that redefined Rajasthani painting during a critical break in aesthetics in India during the first part of the nineteenth century.

International loans make up one part of our exhibition schedule. Works from the Freer and Sackler Galleries form the sister component. In the past year we have brought out the best of the museums' Chinese paintings, Japanese works on paper, and important works by American painters Dwight Tryon and Winslow Homer. Tryon's serene seascapes in oil and watercolor were perfectly matched with monochromatic images by contemporary photographer Hiroshi Sugimoto. The resonances were quiet, yet they spoke of an eternal response of artists to our natural world.

Contemporary works of art play a strong and growing role in the museums' mission. The Perspectives Series featured *S-Curve* by Anish Kapoor whose blue pigment work, *At the Hub of Things,* was featured in the 1999 exhibition, *Devi: The Great Goddess* at the Sackler. We also launched a series called Moving Perspectives to feature video media, creating a black box theater on the second level of the Sackler to show the films in an ideal environment. Video is perhaps the canvas of the new era, as it enables artists to create works that can grasp and alarm, entrance and instruct, prompting us to see our world in new and different ways.



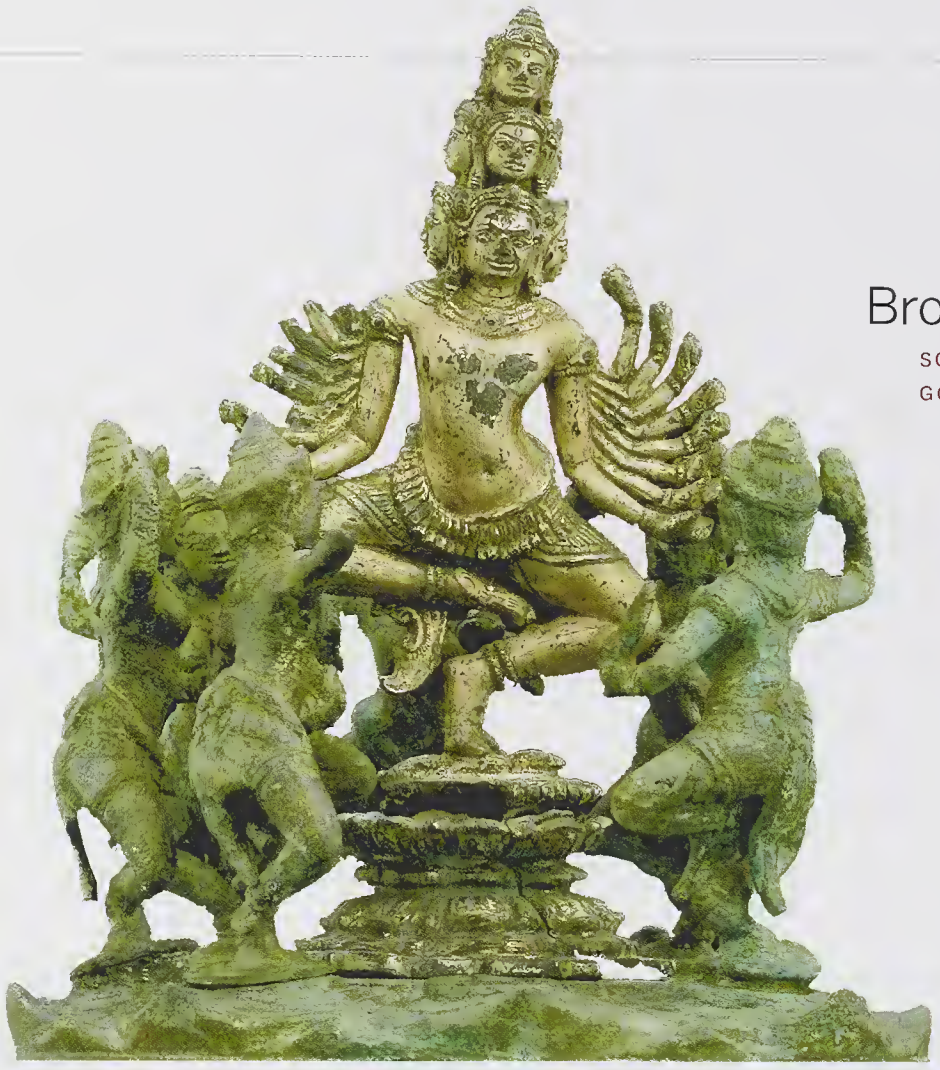




These videos often have a physicality that can be appreciated only by visiting the museums. But this past year has also seen an explosion of online initiatives. Social media sites are currently all the rage, and you can now tweet with us on Twitter, join us on Facebook, and share your photos with us on Flickr. On a more scholarly note, the Web has given us the opportunity to launch our first online catalogue, featuring ceramics from mainland Southeast Asia—historical ceramics made in or traded to Vietnam, Cambodia, Laos, Thailand, and Burma. Curators, archaeologists, and collectors around the world can now join the conversation by adding comments, supplying field notes, and responding to images.

As yet there is no online surrogate for seeing the real things, as our summer show *The Tsars and the East: Gifts from Turkey and Iran in the Moscow Kremlin* so clearly demonstrates. It is an extravaganza exhibition of the gifts given to Russian tsars in the sixteenth and seventeenth centuries by Ottoman sultans and Safavid shahs. The objects range from jade cups to helmets and swords, almost all encrusted with jewels, in a bravura display of pomp and power. There are saddles covered with velvet, silken horseclothes, and gilded bridles—in a taste unbridled by restraint. We are the only venue for this show, which throws light on an age when generosity was a prerequisite of diplomacy and when the court aesthetic in Moscow was still heavily influenced by the East.

Safavid Iran and Ottoman Turkey play a role in the upcoming exhibition, *Falnama: The Book of Omens*. The *Falnama*'s prognostications steered the lives and decisions of both rulers and ordinary citizens. I believe I can look into the future and safely say the Freer Gallery of Art and the Arthur M. Sackler Gallery continue to redefine the art of the exhibition while creating dialogues between cultures and audiences in the Washington area and around the world. —JULIAN RABY



Bronze Ambition

SCULPTURES FROM THE NATIONAL MUSEUM OF CAMBODIA GO ON DISPLAY IN THE SACKLER IN THE SPRING OF 2010

Five years ago, the Department of Conservation and Scientific Research at the Freer and Sackler helped to establish a conservation studio for bronzes at the National Museum of Cambodia (and more recently it aided in setting up a ceramics conservation studio). In May 2010 more than three dozen sculptures and ritual objects from this esteemed collection will go on display at the Arthur M. Sackler Gallery.

Gods of Angkor grows out of the Freer and Sackler's close collaboration with the National Museum in Phnom Penh and focuses on religous images from the seventh to fourteenth centuries—the pre-Angkor and Angkor periods—during the development of a distinctive Khmer style in bronze. Featured here are bronzes in both Buddhist and Brahamical styles, created in the late twelfth and early thirteenth centuries during the rule of Jayavarman VII, now highly revered as one of the greatest of the Khmer kings.

This exhibition is perhaps the first to provide a focused and detailed view of a single medium. Intimate in scale, these are some of the finest and most beautiful Cambodian bronzes in existence. At left is a bronze miniature shrine with the multi-armed deity Hevajra in a circle of yogini from the Angkor period.

Telling Tales

BRINGING THE PERSIAN BOOK OF KINGS TO LIFE FOR THE NEW YEAR

Rustam was a larger than life hero whose seven trials are featured in the *Shahnama*, or Book of kings, the national epic of Iran written in the year 1000 by the poet Firdawsi. To celebrate the Persian new year of Nowruz, London-based storyteller Xanthe Gresham brought the epic to life and enthralled audiences of all ages with tales of kings and queens, heroes and villians, and assorted monsters. More than seven thousand people hotfooted it through the galleries to celebrate the sights, sounds, and tastes of Nowruz; some of them even had a chance to jump over "fire," a Zoroastrian new year tradition.






Stoneware to Software

NEARLY ONE THOUSAND CERAMICS FROM SOUTHEAST ASIA ARE FEATURED IN THE MUSEUM'S FIRST ONLINE CATALOGUE

The history of Southeast Asia is intimately connected to the production and distribution of ceramics in the region: women made earthenware objects in the home while men worked and still work on stoneware in nearby kilns. The museums' online catalogue of historical ceramics made in or traded into Mainland Southeast Asia, principally between the tenth and twentieth centuries, provides an invaluable resource: immediate access around the world to the Sackler's hugely diverse collections of ceramics. Many of the vessels or pots, both stoneware and earthenware, were donated to the Sackler between 1996 and 2005 by brothers Osborne and Victor Hauge and their wives Gratia and Takako. The virtual catalogue format is a collaborative effort that provides a living, growing resource for scholars and archeaologists in the field, as well as readers around the world at all levels of experience. June's online seminar brought together an international audience who used new technology to foster dialogue on an ancient, yet still growing, tradition.

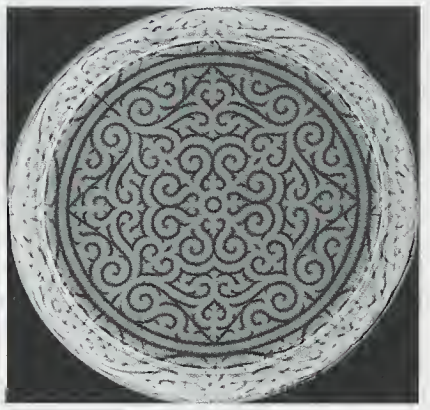
ABOVE, STORYTELLER XANTHE GRESHAM SPINS A YARN FOR NOWRUZ; BELOW, DELIVERING POTS TO MARKET IN THE EARLY MORNING HOURS, NORTHEAST THAILAND.



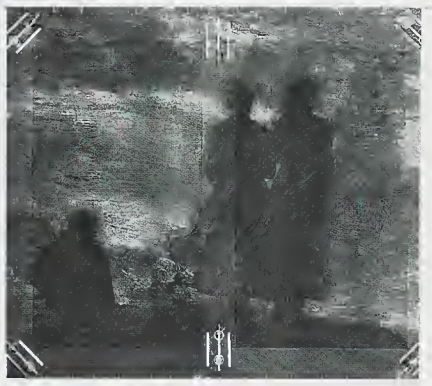






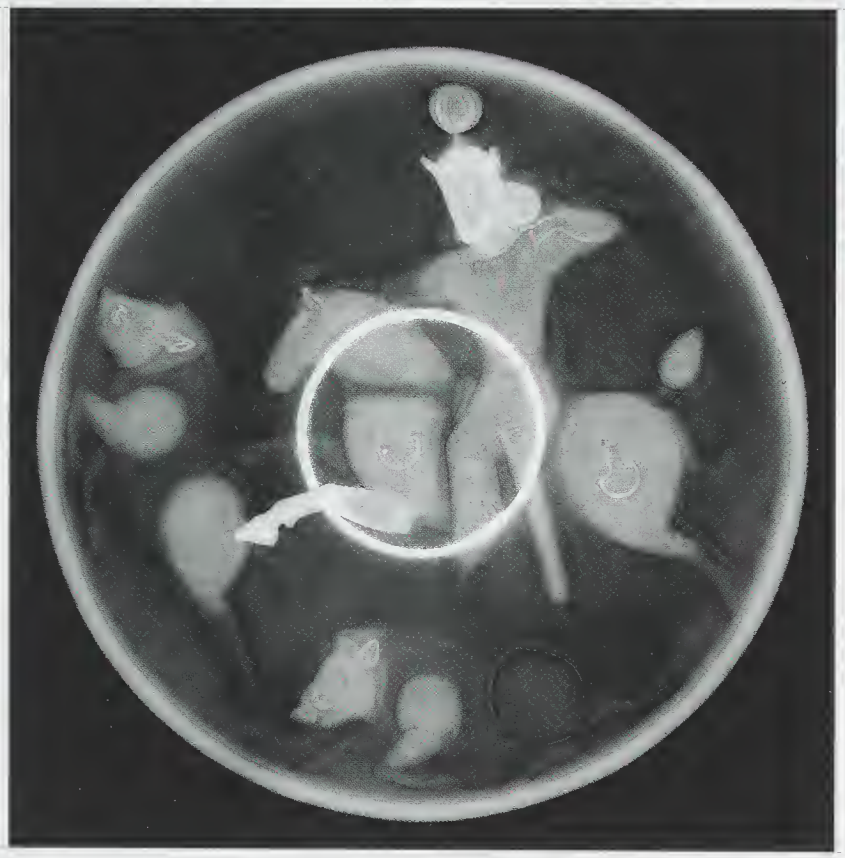














ART INSIDE AND OUT (FROM CLOCKWISE TOP RIGHT): A CHINESE CARVED LACQUER TRAY; WINSLOW HOMER'S PAINTING EARLY EVENING; SASANIAN PLATE OF SILVER AND GILT FROM FOURTH-CENTURY IRAN; A BRASS BODHISATTVA AVALOKTIKESHVARA; A DRY-LACQUER BODHISATTVA IN NEPALESE-CHINESE STYLE.

X Marks the Art

THE GALLERIES HAVE A LONG TRADITION OF USING SCIENTIFIC METHODS FOR THE STUDY AND CONSERVATION OF WORKS OF ART

How deeply can you see into an object? All the way back to the original intention of the artist or maker? X-radiography allows us to look through the many layers of a work of art. A painting, sculpture, or object is placed on a radiosensitive surface, often a film sheet or a photosensitive plate. It is then bombarded with short wavelength high-energy electromagnetic radiation. The image is recorded in dark and light tones depending on the density or thickness of the object. The process enables us to see into works of art such as Winslow Homer's painting *Early Evening*, which in an earlier iteration had a third woman in the composition. She's gone now but has somehow never left.

FACTS AND FIGURES SCIENTIST/CHEMIST RUTHERFORO J. GETTENS FOUNOEO THE TECHNICAL LABORATORY OF THE FREER GALLERY OF ART IN 1951 ANO USEO RAOIOGRAPHY IN HIS GROUNOBREAKING STUDY OF CHINESE BRONZES ※ IT TAKES 60 KILOVOLTS TO X-RAY A WOOOEN SCULPTURE, 75 FOR AN OIL PAINTING, ANO 275 KILOVOLTS FOR A BRONZE ※ OENSE OBJECTS, SUCH AS METAL, REQUIRE UP TO SIX MINUTES OR MORE OF EXPOSURE; THE OENSER AN OBJECT, THE WHITER IT WILL APPEAR ON THE FILM ※ RAOIOGRAPHY CAN REVEAL OBJECTS WITHIN OBJECTS. TIBETAN BRONZES OFTEN CONTAIN BEAOS, SCROLLS, ANO OTHER OFFERINGS ※ FSG RAOIOGRAPHY EQUIPMENT ALSO HAS BEEN USEO TO IMAGE GILBERT STEWART'S LANSOOWNE PORTRAIT OF GEORGE WASHINGTON AT THE NATIONAL PORTRAIT GALLERY AS WELL AS AN 18TH-CENTURY PIANO MADE BY BARTOLOMEO CRISTOFORI ※ A COMPUTER RAOIOGRAPHY SYSTEM WILL REPLACE THE OLO EQUIPMENT ANO ALLOW FOR THE PROOUCTION OF OIGITAL X-RAYS

所处的话，周大爺早就想爲此出把力。本來嘛，沒入社前，自己是屬丁东，屬不丁西，聚個牛死也吃不了幾頓飯，眼下社的人都代的牌丁就天，調皮捣蛋正參着用你呢！」可那馬反倒「啊！去吧！」周大爺上八下的，要靠現有的怎麼够用？想到这兒，心裏七

Exhibitions







TO RUSSIA WITH LOVE

IN THE 16TH AND 17TH CENTURIES, DIPLOMATS FROM TURKEY AND IRAN PRESENTED THE TSARS WITH EXTRAORDINARY GIFTS

In the 15th century, the world was changing rapidly.

Europe was a series of tiny city-states, but further east several huge imperial states were being formed. With the fall of Constantinople in 1453, the Ottoman Turks subjugated the great city of Byzantium, formerly the single most important center in Christendom. In the 1480s Ivan III married the daughter of the last Byzantine emperor. Gradually, the Russian tsars assumed the role of political leaders of the Orthodox world.

As the Ottomans were ascending in Turkey, a new power was emerging in Iran, the Safavids, a clan that had developed in the 14th century and came to power in the 15th. They were Sh'ia while the Ottomans were firmly Sunni. The Ottomans, the Safavids, and to the north the grand dukes of Muscovy jostled for control in the Crimea and in the Caucasus. While each of the three great empires had geopolitical ambitions, above all, they shared the mutual need for trade. How they interacted with each other, especially through diplomatic relations and trade, provides us a glimpse into the power, prestige, and pomp of the world as it was five hundred years ago.

The repoussé oklad (cover) for this 16th-century icon from Moscow was created during the Golden Horde two centuries earlier and is embossed with the word "Allah" in naskh script.


ΘΥ
ΙϹ ΧϹ



DRINKING HORN

[illegible]: Georgia, first half 17th century
[illegible]: gold, precious and semiprecious stones, glass, enamel
[illegible]: D: 36.3 (est. 16)

Topped with a finely cast form of a man's head, this polished buffalo horn is decorated with thin sheets of stamped gold set with jewels. The mounts' style and technique are characteristic of the court workshop of Isfahan, but similar drinking horns, reserved for wine, also appear in paintings from seventeenth-century Georgia in southern Russia. This particular one, the only extant example of its kind, may have been produced by a Georgian artist familiar with Iranian craftsmanship.

The history and provenance of the object are complex. Before its arrival in Moscow with an embassy from the States General of the Dutch Republic, the drinking horn was in Holland. According to one account, in 1665 the Dutch embassy presented Tsar Alexis Mikhailovich with a colorful assortment of goods, including furniture inlaid with exotic woods, porcelain from the Far East, two elephant teeth, and "a precious unicorn horn in a box," which may have been none other than this remarkable drinking horn.

THE SAFAVIDS

Artists and artisans of Safavid Iran were esteemed for their fine work and attention to detail. For the Russian tsars, they created luminous silks and arms and armor made of highly desirable watered steel, prized by the Muscovite court for the way they looked and performed.



HELMET WITH MASK

Iran, 16th century
Steel
Inv. no. OR-2056 (cat. 8)

The tradition of helmets with face masks dates back to the Roman Empire, and examples have been found throughout the Black Sea region. In Iran, such helmets appear in fifteenth-century manuscript paintings, but only a few examples have survived.

An engraved floral design enlivens the entire surface of the helmet. Features are rendered with a certain degree of naturalism, and openings further define the eyes, nostrils, and mouth. An Arabic inscription, which was originally gilded, reads, "Merciful, Creator, Most pure, Master, Refuge of the world." The overall visual effect is both frightening and compelling, which must have been intimidating when such helmets were worn by advancing troops.

TRADE MATTERS When embassies arrived in Moscow from foreign lands, including Safavid Iran and Ottoman Turkey, their vast and ornate retinues could scarcely go unnoticed. Laden with precious silks, arms and armor, horse trappings, and other gifts, each visiting diplomatic group would parade their wares before the tsars and his emissaries. Ambassadors of shahs and sultans arrived with lavish goods selected to turn the tsar's favor in their direction. The tsar's treasurers received each embassy and made a thorough accounting of what they received. They not only noted who gave what, but they also appraised each piece and described it in meticulous detail. These thorough records have survived to this day and provide insight into the people behind the objects.

The more important the gift in terms of material wealth, the more inclined the tsar might be to favor the group. Ottoman and Safavid silks dazzled the eye, as did Iranian armor forged of watered steel. Gift-giving hasn't changed over the centuries—who wouldn't prefer gold to tin?—but the astounding garments and metalware made for the tsars were an integral part of foreign protocol. If the tsar liked what he saw, he would be pleased with the embassy and would offer gifts in return of comparable status, most notably the power furs, ermine and sable. So, what do you get for a man who has everything?

AMBASSADORS OF SHAHS AND SULTANS ARRIVED WITH LAVISH GOODS SELECTED TO TURN THE TSAR'S FAVOR IN THEIR DIRECTION. THE TSAR'S TREASURERS RECEIVED EACH EMBASSY AND MADE A THOROUGH ACCOUNTING OF WHAT THEY RECEIVED. THESE RECORDS SURVIVE TO THIS DAY.

THE GOLDEN HORDE Centuries before Nicholas and Alexandra, and long before the founding of the Romanov dynasty, the land of old Rus was ruled by Chingiz Khan, founder of the Mongol Empire. Khan, who reigned in the first part of the thirteenth century, had four sons, and to each he gave a wide expanse of land. Juchi, the eldest son, received the land of southern Russia that became known as the Golden Horde. At its peak it stretched from eastern Europe to the Urals and on to Siberia, and it extended south to the Black Sea and the Caucasus Mountains. In 1334, following Khan's conversion to Islam, the Golden Horde thrived. Juchi preceded his father in death. The Golden Horde essentially came to an end with the conquest of the capital city Sarai Berke by Timur (Tamarlane) in 1395.

Several of the early objects in the Kremlin Armory trace their origins to the Golden Horde. For example, the sixteenth-century icon of the Mother of God Galaktotrophousa (itself a copy of the ancient Barlovskaya Mother of God, which has not survived) is framed by a fourteenth-century *iklod*. Within the golden frame are embossed medallions that repeatedly spell out the word Allah in *naskh* script.

SAFAVID IRAN Diplomacy and trade are two threads that helped to shape the fabric of Russo-Iranian relations in the sixteenth and seventeenth centuries. The regular exchanges of embassies between the two powers began in the 1580s. While Iran and Turkey were engaged in military conflicts, the development of strong ties between the Safavids and Moscow were seen as mutually beneficial.

This shield, forged from a sheet of watered steel, was made by Muhammad Mumin, whose name appears inlaid in gold on the rim.





THE OTTOMANS

Ottoman craftsmen used silks and velvets to make horse trappings and other luxury objects. These were more an issue of honor than of value, and the status of a donor was most often measured by the splendor of his gift.

The Russians had no silk industry, while the Safavids excelled at creating luminous silks enlivened with intricate designs. Both the Russian court and the Russian church had a great need for it. According to an inventory from 1650, Shah Abbas II presented Tsar Alexei Mikhailovich with "over one hundred and seventy pieces of various velvets, both smooth and woven of gold thread, all manner of damasks, satins, eighteen striped gold sashes, nine gold and silver carpets, six colored carpets, one hundred and eleven taffeta pieces from Yazd, seventeen taffeta pieces from Kasan, and twenty-two taffeta pieces of novelty."

Iranian artists and artisans were esteemed for their fine work and attention to detail. In fact, one feature of Iranian design of this period was to create an object that can be seen from afar but also included elements that only could be appreciated when viewed up close. One outstanding example is the shield Muhammad Mumin (whose name and occupation of *zernishan* or inlayer, is inscribed in gold on the rim) created of watered steel, gold, rubies, pearls, turquoise, and fabric. The Iranians sent arms and armor, horse fittings, and textiles, especially silks. Blades of watered steel made by armorer Rajab-Ali Isfahani were treasured in particular by the Muscovite court both for the way they looked and the way they performed.

SHAH ABBAS II PRESENTED TSAR ALEXEI MIKHAILOVICH WITH "OVER ONE HUNDRED AND SEVENTY PIECES OF VARIOUS VELVETS, BOTH SMOOTH AND WOVEN OF GOLD THREAD, ALL MANNER OF DAMASKS, SATINS, EIGHTEEN STRIPED GOLD SASHES, NINE GOLD AND SILVER CARPETS...."

OTTOMAN TURKEY In terms of rare silks and velvets, horse trappings, and luxury vessels, Ottoman craftsmen aimed for immediate effect, as opposed to the Iranian pieces that are far more subtle. Both the Ottomans and the Safavids were desperate for materials, primarily furs, from Russia. In Ottoman court life, the sultan issued robes as a sign of honor. For his exceptional serice, the chief vizier might receive a robe lined with ermine or sable, what was considered the finest of the finest. You were indeed what you wore.

THE RUSSIAN RESPONSE Russian artists and artisans in the Kremlin workshops witnessed the caravans arriving with objects from Turkey and Iran, among other countries. Inevitably, this inspired them to experiment with foreign designs themselves. Renowned Russian armorer Nikita Davydov worked for several decades in the Armory and added "Turkish" designs to some of his weaponry, such as the armguards pictured here. Objects were created in the Kremlin by Russian artists as well as by more than one hundred fifty foreign craftsmen from western Europe, Iran and Turkey. Not made for trade or export, the tsar kept these prized works for himself.

All this slowly came to an end with the reign of Peter the Great, tsar of all the Russias until his death in 1725. Interest in the East waned, and the West became a model for leadership, diplomacy, and artistic style. Peter moved the capital from Moscow to the new city of St. Petersburg, modeled on Venetian canals lined with palazzi. Objects in the Kremlin Armory remained in Moscow, where they lost some of their prestige and influence as did the former capital itself. All eyes were now turned to the West.

Gold openwork plaques of fantastic shapes complement the pearl embroidery on the yoke of this deacon's elaborate surplice.



THE RUSSIANS

Russian artisans in the Kremlin workshops were inspired by objects that arrived from Turkey and Iran, which led them to experiment with foreign designs themselves. The tsar kept these treasured works for his personal use.



MOVING

PERSPECTIVES

PRESENTS

TWELVE

MONTHS OF

The Year of Living Videographically

CONTEMPORARY

VIDEO ART

FROM ASIA



























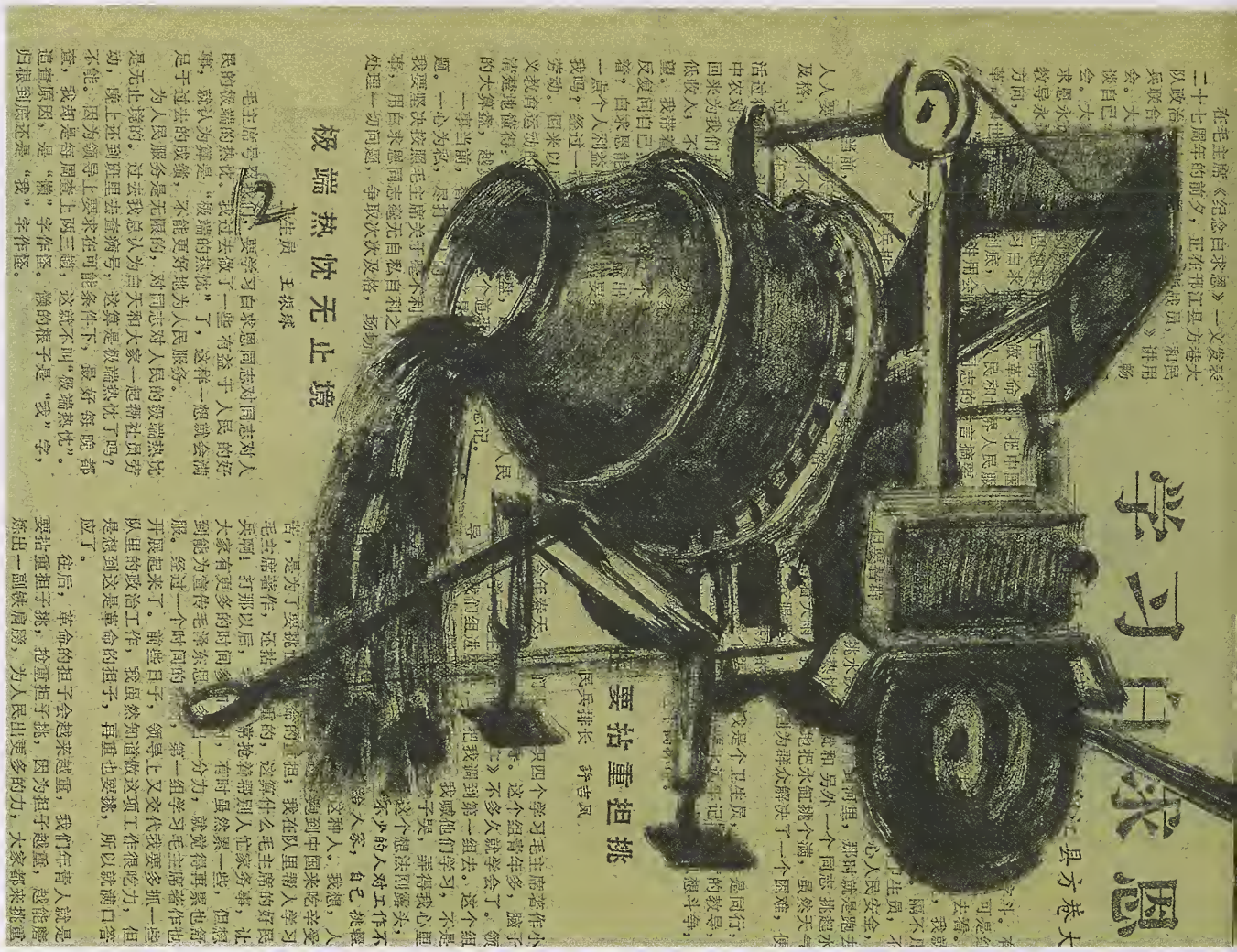
Fiona Tan

"Instructing women in archery and sword fighting, as I learned, has a long history. A Samurai wife was expected to defend the home and children if her husband was away. She was supplied with an armoured outfit with which she could disguise herself as a man in order to fool hoards of attackers. Her wedding gift was a dagger so she could honourably commit suicide if attacked and her dignity endangered. All this contrasts sharply with the stereotyped image of petite feminine women and the stories I heard about the servile position women in Japan are expected to occupy even today.

"...The sound of the string being plucked is supposed to strike fear in evil spirits' hearts, and the sound of a master-archer shooting is supposed to bring spiritual enlightenment. I find enough to kindle further the flames of inspiration, but there is still much that I do not know nor understand. This work will be as much about my projections onto this ritual as it will be about the event itself."







Sun Xun

"I established my own animation studio in 2006, but I don't think animation needs to be my only medium. In my opinion, all things can be related to animation—it can connect to any other tool or genre. Animation is not in itself an important thing; in a way, it's like history—it shows only the most external thing. In actuality, animation is always incomplete. Only by striving to break through other limitations in other media can I reach the most precious aspects of animation. I will try anything so long as I think it will yield interesting art. But I also think art is not the only culminating purpose; it is not an end in itself. Rather, it illuminates our history—not only the history of China but also the history of the world. There is culture behind art. So the artist plays an important role but will never play the primary role."































Shahzia Sikander

"Miniature painting has been ripe for deconstruction. Tradition is altered through many strategies, a change of scale for instance or when I paint a mural; a change of medium or abstracted forms from miniatures animated through video projection. Animation is a whole new territory for ideas that used to reside on paper. Another way to create distance, disrupting tradition, is through the transformation of a single motif. A turban in *Pursuit Curve* [2004] for example, may be a traditional form but through the device of multiplication, it releases new associations. While perceived as a sign of race, religion, ethnicity or gender, it converts itself into an insect or butterfly while simultaneously pointing to a graphic mark that is set in motion; the visual vocabulary conforms to set rules but the interpretation is in flux."



























Scene at the Sackler: (Moving) Pictures at an Exhibition

Featured on the previous pages: Fiona Tan (*Saint Sebastian*); Sun Xun (*Shock of Time*); and Shahzia Sikander (*SpiNN, Pursuit Curve, and Nemesis*). In addition, a year of Moving Perspectives included (from top on this page): Jun Nguyen-Hatsushiba (*The Ground, the Root, and the Air: The Passing of the Bodhi Tree*), Yang Fudong (*Seven Intellectuals in a Bamboo Forest: Part I*), Cao Fei and Ou Ning (*San Yuan Li*), Dinh Q. Lé (*The Farmers and the Helicopters*), Lida Abdul (*Brick Sellers of Kabul* and *In Transit*), and a second video still from San Yuan Li. Opposite page: *Liu Lan* by Yang Fudong.

Reel/Not Reel

The way the story goes, video art was born in the back of a New York City taxi in 1965. Korean-born artist Naim Jun Paik was stuck in a cab when Pope Paul VI's motorcade traveled across town and brought all other traffic to a halt. Paik, who had purchased a Sony Portapak, one of the first handheld video cameras to come on the market, took out the camera and began to film the papal procession. That night he screened the video for friends at famed Cafe A Go-Go in Greenwich Village. A member of NewYork's avant-garde, Paik was part of an emerging art (or anti-art) scene that explored new relationships between the artist and the viewer in terms of cognition and appreciation, as well as time and space. Composer John Cage explored the sound of no sound, while choreographer Merce Cunningham danced against the established grain. Paik's chosen form of expression was the video camera, coupled frequently with multiple television screens.

Welcome to Paik's world. Beginning in the mid-1970s, video-based works were seen in festivals and exhibitions. Flash forward to the 1990s, and video art was well on its way to becoming an established fine art form. Some of the most interesting art being produced today is video, and many Asian artists have adopted it as their medium of choice, as they move away from painting, sculpture, and other traditional forms of expression. Artists included in the Moving Perspectives series, such as Yang Fudong, Sun Xun, and Shahzia Sikander, have reinterpeted and often reanimated the tradition of painting. Jun Nguyen-Hatsushiba and Fiona Tan illustrate the enduring power of rituals and cultural heritage in contemporary society, while Lida Abdul and Dinh Q. Le focus on specific modern histories in the Near East and Southeast Asia, respectively.

These artists have succeeded in creating new forms of expression that shake up once-familiar terrain. In many ways, they are the children of Naim Jun Paik, using video to define, interpret, and often reshape their own as well as the viewer's experience.



Breaking with Tradition

Lacquer had been used in Japan for thousands of years. Sprinkled with gold powder, it created a beautiful bond for mending ceramics.



Gold lacquer repairs on this Chinese celadon-glaze vase rejoin the fragmented body and also replace a section of the rim that perhaps was too badly broken to reconstruct.



The bowl above with "chrysanthemum" stamps on the outside walls and the foot is likely of Korean origin.



THE STORY OF THE BOWL The shoguns of Japan practiced a time-honored tradition of collecting rare objects. When a centuries-old Longquan celadon tea bowl broke, its owner, Ashikaga Yoshimasa, the shogun in the late fifteenth century, sent it back to China for replacement. Known for his aesthetic taste, the shogun was expecting to receive a new bowl just like the old one, and he was sorely disappointed when his bowl was returned with disfiguring staples used to mend the break. The bowl was nicknamed Bakohan, or locust, in reference to the semi-circular pattern of the obvious and unappealing staples. Now housed in the Tokyo National Museum, Bakohan is considered an important cultural property of Japan to this day

II TOUCH OF GOLD During the fifteenth and sixteenth centuries, *maki-e* lacquer emerged as a major art form in Japan. Made by sprinkling silver or gold powder over lines drawn in lacquer, *maki-e* developed into a better way to restore ceramics. Known as "golden joinery" (*kintsugi*) or "golden concealment" (*kintsuguroi*), this technique, quite likely perfected in lacquer workshops in Kyoto, contrasts with the more practical Chinese mode of employing metal staples to repair cracked or broken ceramic wares. "Gold" lacquer mends became closely associated with ceramic utensils used for tea (*chanoyu*). The secret behind lacquer as both a repair agent and as a decorative medium is that it creates a polymer, chemically strong and therefore is not easily damaged by acids, alkalais, or even hot liquids. Virtually no other organic property is as beautiful and functional as lacquer. By applying powdered gold or silver to highlight rather than to conceal the repairs, a new component for appreciation and artistic skill evolved.

Such accidents took a different turn in later years. By the seventeenth century there was talk about people deliberately breaking new bowls on purpose so they could make a plain utensil more interesting (and valuable) by adding a golden repair.





Lightning lines of gold lacquer mark both tea bowls on this page; the chip in the rim of the one above was replaced with lacquer bearing a gold cherry-blossom pattern.



Gold repairs range from filling small chips (right, next page top) to restoring whole chunks of badly broken bowls (below).



III

CONSERVATION TODAY What happens when a broken bowl breaks again? Today, all conservation work done by professional staff in museums is reversible. In this way when new methods of repair are developed in the future they can be applied easily to the original source of damage. But if the gold lacquer seam, so expertly crafted centuries ago, is now distressed and in need of mending?

"It's a cultural part of the object and happened prior to the museum's acquisition. So if we have an existing golden lacquer repair, I will conserve it rather than remove it. The code of ethics requires that the repair materials be reversible," acknowledges Ellen Chase, objects conservator at the Freer and Sackler. "The problem with lacquer is that it is not reversible. I would use an acrylic resin to conserve the lacquer repair, as well as any new breaks. It's a standard Western approach. In Japan, however, lacquer repairs are still being done by some restorers."

IV

MORSE CODE Biologist and zoologist Edward S. Morse, a contemporary of Charles Lang Freer, traveled to Japan in 1877 to research coastal brachiopods. One day, while looking out a window of the train from Yokohama to Tokyo, Morse spotted a prehistoric shell mound. Now known as the Omori shell mound, the discovery and documentation of this site marked first the beginning of historic archaeology in Japan.

While he was in Japan, Morse's doctor advised him to take long walks as a way to relieve tension from his job of teaching at the university. On one excursion, Morse spied a dish shaped like a shell that immediately caught his attention. His interest in finding other specimens like it eventually led Morse to document kiln sites and ceramic workshops throughout Japan. The collection of several thousand ceramic pieces he assembled was acquired by the Museum of Fine Arts in Boston, where Morse became keeper of ceramics and the authority on Japanese ceramics and taste.

Shortly before his death in 1925, Morse, already familiar with Freer's collections, visited the Gallery to examine the ceramics from Japan and those objects that were mended with golden seams. Charles Freer had died the year before. Not one to mince words, Morse described his findings in blunt, colorful language. "Coarse but interesting specimen," he noted in one case. Where Freer responded aesthetically to Asian ceramics, Morse reacted as a scientist.



The owner of the bowl below spent lavishly for the additions of lacquer fills decorated with pictorial maki-e.



fal

IN YOUR DREAMS

ma

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THE BOOK OF OMENS TURNS BACK THE PAGES OF TIME TO REVEAL THE POWER OF DREAMS AND DIVINATION IN SIXTEENTH-CENTURY IRAN AND TURKEY



SIGMUND FREUD brought the power of dream interpretation into the twentieth century and gave it a renewed sense of legitimacy, but in many ways the renowned psychoanalyst was building on a practice or belief system that can be traced back thousands of years. Caliphs, kings, and commoners all have come under the sway of dream interpretation and divination. The waking hours, too, have been ripe for augury: movements of the sun, moon, and the heavens have at one time or another been a canvas for interpretation.

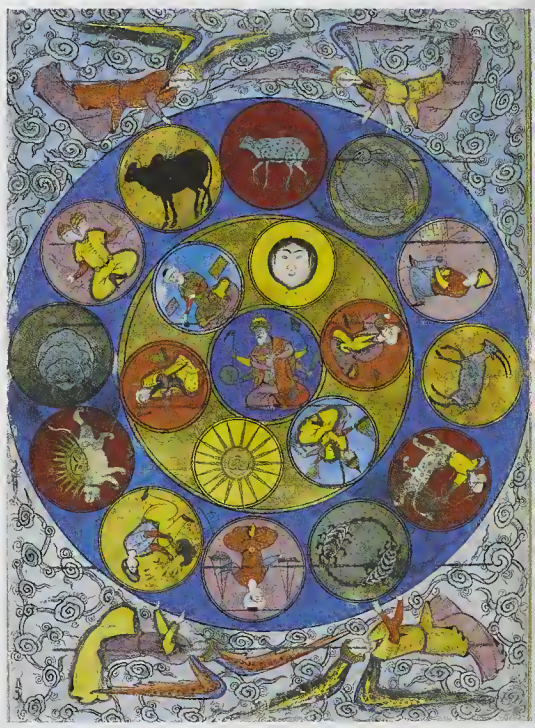
Do not put your body into wretchedness because you can bring the polo ball through the playing field by eloquence.

Falnama painting details include (previous page) a depiction of hell from the early 17th century; (right) the sun, in watercolor and gold on paper from the 1580s; (below, right) pierced steel standard from the Safavid period; (below far right) zodiac from the early 17th century.









Illustrating the story of Ali (left), who, in battle, used his palm to lift up the gate of the fortress at Khaybar; it took seventy men to put it back.

Know and be aware
O exalted one
The messenger of
your happiness is
on the way



It also appears that in recent days you had some business with an ignorant person. You must quit the company of the ignoble so that you do not experience grief.

Silver and black inlay standard (alam); the Beast of the Earth carries the Seal of Solomon and the staff of Moses, and is a sign of the apocolypse.



Mystics, astrologers, and astronomers have all sought out an otherworldly kind of knowledge for those seeking answers, clues, and guidance in making crucial decisions and foretelling the future.

Some of the earliest known writings in any language, such as oracle bones from China dating to the second millennium BCE, actually have to do with divination. Forms of divination relevant to Islamic and pre-Islamic cultures include: ornithomancy (auguries based on observations of birds in flight, their cries, and other traits), scapulimancy (reading the future by careful observation of a sheep's shoulder blade after it has been cooked and its flesh removed), physiognomy, (reading a person's character through observation of physical appearance and behaviors such as sneezing or twitching), and bibliomancy (divination with the aid of a book).

The art of the book played a central role in the arts of the Islamic world, and prognostications were often made from the open pages of the Koran, the *Divan* by the poet Hafiz, or the *Falnama*, the Book of omens. Open an illustrated *Falnama* and the detailed, engrossing images speak volumes. Pick a page depicting Adam and Eve, and you've got paradise. Choose a page with ominous, devilish creatures, and you may have chosen a depiction of hell—clearly not a good omen. Once books with only images, *Falnama*s gradually evolved into books with words. The text accompanying the illustrations enabled the seeker to work without an intermediary, a development that replaced the often sponantaneous auguries offered on the bustling streets of Isfahan and Istanbul.

Shah Tahmasb, the second Safavid ruler, led Iran from 1524 to 1572 and commissioned some of the most important and splendid Persian manuscripts, including the now-dispersed copy of the *Shahnama* (Book of

kings) by Firdawsi, and the *Khamsa* (Quintet), by Nizami, in the collection of the British Library, and the *Falnama*. In 1562, Shah Tahmasb completed his memoirs (*Tazkira*) which illustrate his interest, if not preoccupation with, dreams, omens, and the supernatural. The memoir is notable for Tahmasb's detailed descriptions of seven dreams which he used to explain and justify certain actions and decisions. In one dream he imagined a floating paper moon traveled across the sky and settled atop of his throne room in Qazvin, the new capital city. Tahmasb took this to be an auspicious sign that he was correct in moving the capital from Tabriz to Qazvin.

Tahmasb also practiced geomancy using natural elements, such as earth and stone, to foretell the future. He had studied this form of divination for six years under the tutelage of the famed geomancer Rammal Haydar. Toward the end of his life, the shah remained secluded in his palace for eleven years, often practicing geomancy with his female companions. It was during this time that he commissioned what has become the most important *Falnama*, known as the Safavid or Dispersed *Falnama*. It has often been thought the manuscript was commissioned for use by the shah and the royal women, who consulted the pictorial auguries together.



Beware of the plots of a corpulent woman who has a mole on her face.

Clockwise from top left: Imam Ali Slays Murra b. Qays; The Angel of Death Slays Shaddard; detail from a pierced steel standard shown on following page.











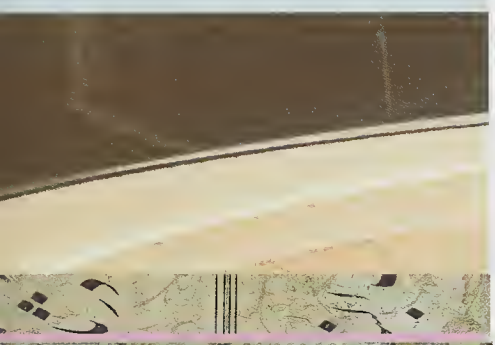
Clockwise from top left: Pierced steel standard from the 17th century; Alexander the Great built a wall to contain the people of Gog and Magog; the pseudo-planet Draco, represented by the image of a slain dragon; and the monster threatening the sea creatures was later killed by Imam Riza.

Take the grief away from your heart and be happy, because you will attain your wish, achieve your goal, and after that, splendor will fill your circumstances.





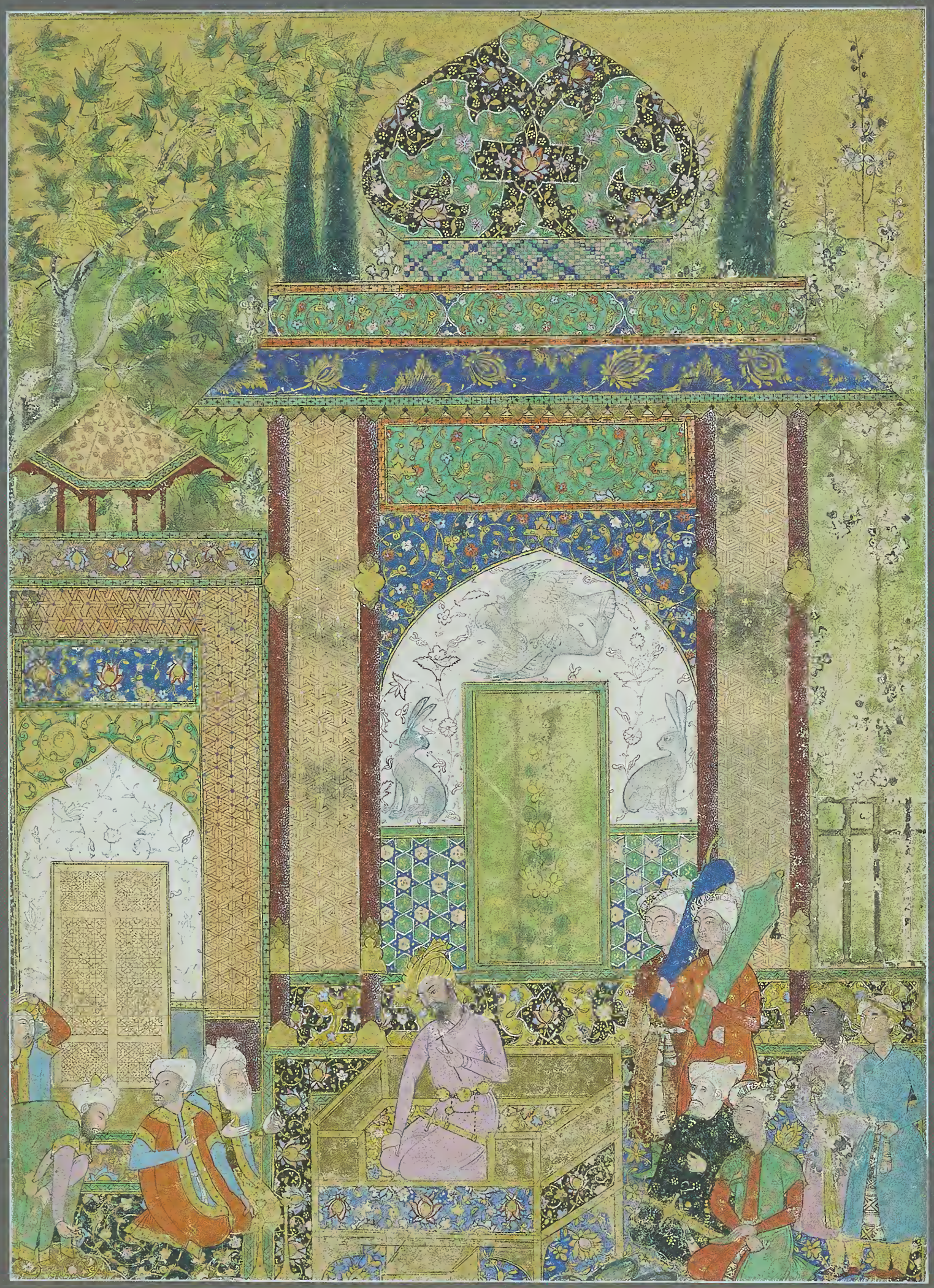
Acquisitions

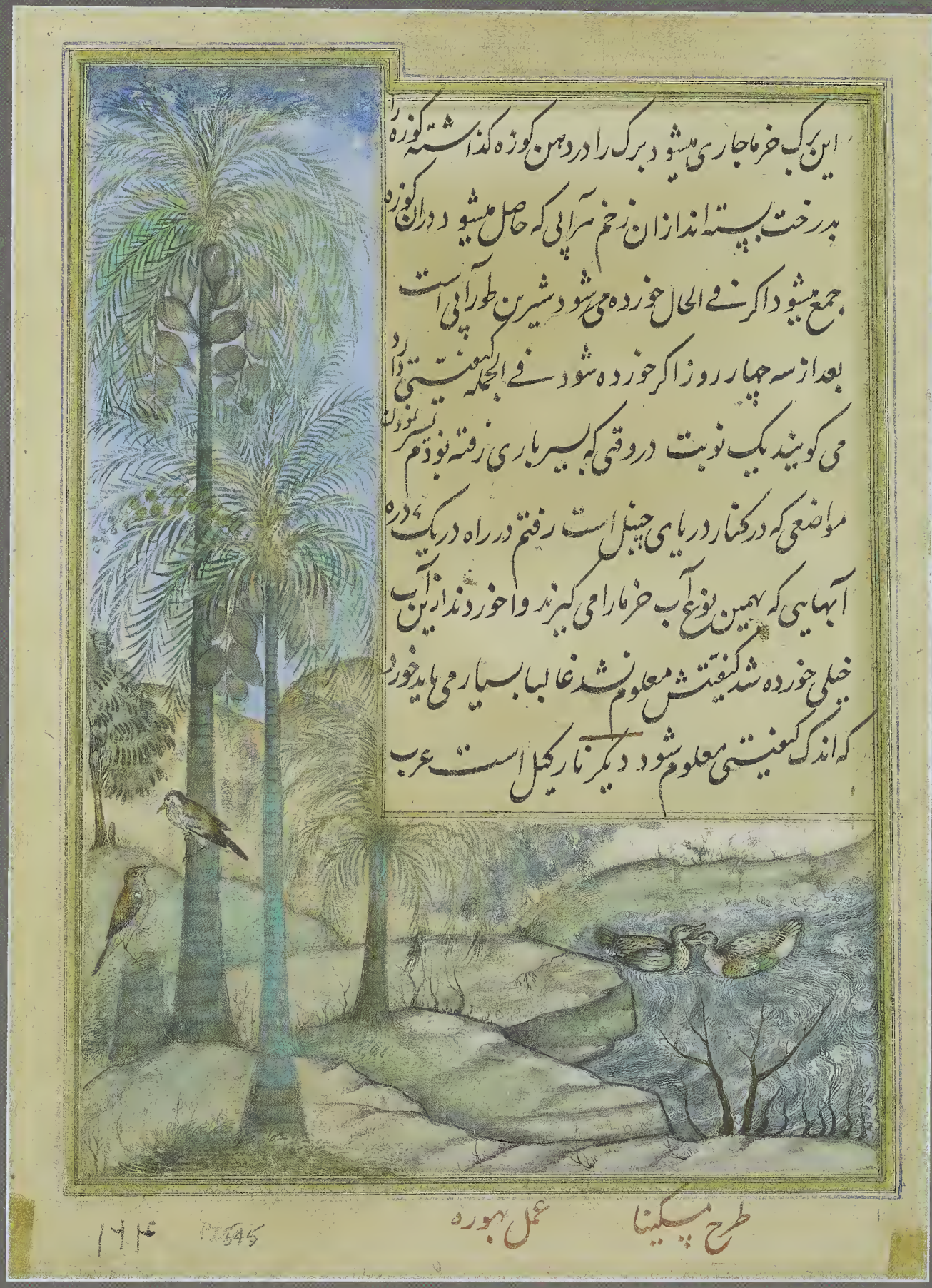




IN THE FOOTSTEPS OF EMPEROR BABUR

ELIZABETH MOYNIHAN AND THE ART OF FINDING LOST MUGHAL GARDENS





این برگ خرما جاری میشود برگ را در دهن کوزه گذاشته کوزه را
بدرخت بسته اند از ان زخم سرآبی که حاصل میشود در ان کوزه
جمع میشود اگر فی الحال خورده می شود شیرین طوراپی است
بعد از سه چهار روز اگر خورده شود فی الجمله کیفیتی دارد
می گویند یک نوبت در وقتی که بسیر باری رفته بودم بسر بمودن
مواضعی که در کنار دریای چینل است رفتم در راه در یک دره
آبهایی که بهمین نوع آب خرما می گیرند و اخورده اند از این آب
خیلی خورده شد کیفیتش معلوم نشد غالبا بسیار می باید خورد
که اندک کیفیتی معلوم شود دیگر نارکیل است عرب

طرح پسکینا عمل بهوره ۱۴۱ Pt545

"THE FRUIT OF THE COCONUT IS CALLED JAWZ-I-HINDI FROM WHICH LADLES ARE MADE. ROPES FOR ALL BOATS AND SHIPS ARE MADE FROM THIS COCONUT FIBER, AS IS CORD FOR SEAMING BOATS. WHEN THE COCONUT FIBER IS STRIPPED THERE ARE REVEALED THREE HOLES ARRANGED IN A TRIANGLE ON THE NUT. TWO HARD AND ONE SOFT. ONE CAN PIERCE THE HOLE AND DRINK THE LIQUID WHICH DOES NOT HAVE A BAD TASTE—RATHER I IKE LIQUEFIED DATE CHEESE." —*BABUR*

"IT'S ALL RIGHT IF YOUR WIFE IS IN LOVE WITH ANOTHER MAN IF HE'S BEEN DEAD FOR FIVE HUNDRED YEARS," Daniel Patrick Moynihan slyly remarked as he toasted a small group of friends. They had gathered at Ram Bagh, a garden in Agra, to celebrate the 500th birthday of the Emperor Babur, who had become the obsession of his wife, Elizabeth. A scholar of landscape architecture, Elizabeth organized the party in honor of Babur, who'd laid out the very garden in which they were standing. A decade before, Elizabeth had set out to find those of his gardens that had been lost to time; the emperor had described them in his memoir, *The Baburnama*, considered by many to be the first autobiography written in the Islamic world. "I actually have worn out two copies of *The Baburnama*," she says today.

Among the friends who gathered that Valentine's Day in 1983 were Ruth Prawer Jhabvala, celebrated writer of *Heat and Dust*, and her husband, C. S. H. Jhabvala, the dean of the Delhi School of Architecture, who became Moynihan's "guru" in the field of Mughal architecture. Film producer Ismail Merchant traveled from Bombay to Agra and brought *nautch* girls who danced in what was imagined to be the style of dance in Babur's day, to music that may have been played at the time. "It was a fabulous party" Elizabeth says, "we sat on large pillows that had been sprinkled with rose petals, and everything was covered in marigolds."

About ten years earlier, President Richard Nixon had appointed Daniel P. Moynihan, the head of the Center for Urban Studies at Harvard University, ambassador to India. At the time, Elizabeth was studying architectural history at Harvard and was a member of the landscape architecture program at the Radcliffe Institute. "When we were going to India, I thought, 'What can I do to continue my studies?' I had been thinking about writing on the Oriental use of water in old palaces, but instead decided to do a survey of surviving Mughal gardens. I feel very lucky to have been grabbed by such an interest." At that time in the United States, the area of Mughal studies was fairly new. "Milo Beach, former head of the Freer and Sackler Galleries, actually made it a field of study," Moynihan says. "I had seen references to



BABUR'S GARDEN IN DHOLPUR; "BABUR WITH ATTENDANTS IN A GARDEN PAVILION" IN THE COLLECTION OF THE FREER AND SACKLER; ELIZABETH AND FRIEND IN DOHLPUR; ONE OF BABUR'S GARDENS IN KABUL; AND A SECOND IMAGE OF THE EMPEROR BABUR FROM THE MUSEUM.

Mughal gardens in texts but no books on the subject, aside from Constance Villiers-Stuart's 1923 book, *Gardens of the Great Mughals*. I had that book as a guide and that was quite wonderful to have as a companion."

And so she dug in, literally. Armed with aerial maps, guides in Indian-made Ambassador cars (appropriately enough) and knowledge of landscape architecture, she began looking for Babur's lost gardens. Over the course of her more than thirty years in India, from the 1970s to the present time, she has discovered five of them. "When I was working on the survey," Elizabeth says, "I felt I had to go back to Persia and Uzbekistan. I wanted to go to every place where he built something. I followed his route from Kabul to India, and I found his Lotus Garden."

Her greatest finding, however, was the Moonlight Garden, or Mehtab Bagh, behind the Taj Mahal, a project undertaken some years later with the Freer and Sackler Galleries. This extraordinary discovery unlocked one of the Taj's last remaining secrets. "I knew there was something there," Elizabeth adds buoyantly, "The Taj just couldn't have stopped at the river."

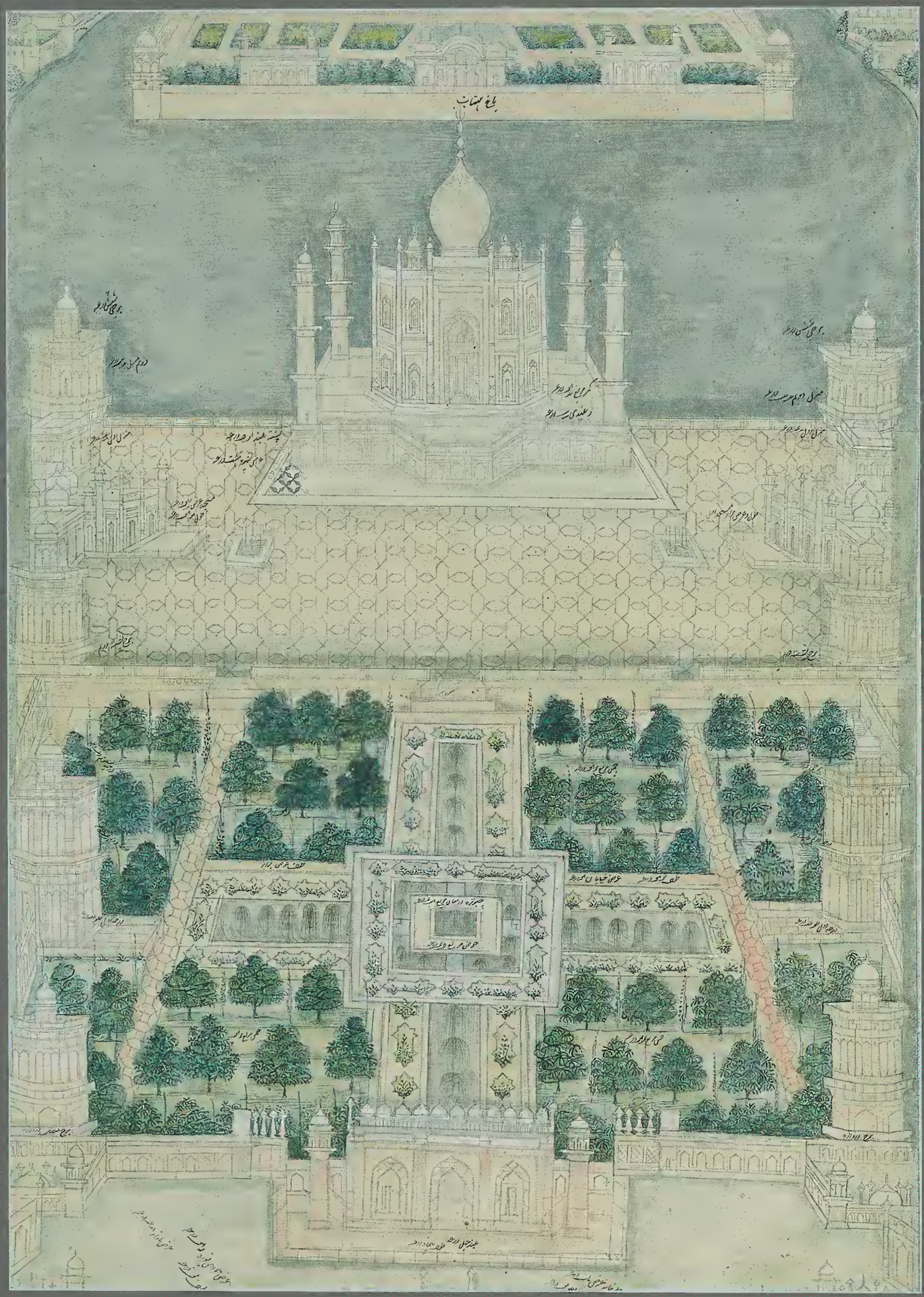
Back in Delhi, the diplomatic scene didn't really interest her, and she refrained from attending most diplomatic events. "You couldn't attend selectively. You had to go to all or none. Pat went to the parties, and I spent my time studying Mughal architecture and working on a survey of surviving Mughal gardens." This would become her book, *Paradise as a Garden*, the first to be published in George Braziller's World Landscape Art and Architecture series.

Shortly before the Moynihans left India, Elizabeth and her children attended a Christmas celebration for ambassadors' families at the home of Prime Minister Indira Gandhi (and in the garden where she would later be assassinated). Mrs. Gandhi came up to her and said, "You know, it doesn't matter that they don't like you." "Who doesn't like me?" asked Elizabeth, a bit surprised. "All of them," the prime minister shot back, referring to the other embassy wives milling around. "You don't go to the parties, but you did the right thing because you learned something about India."

The Elizabeth B. Moynihan Fund generously supports acquisitions and scholarship related to the Emperor Babur.

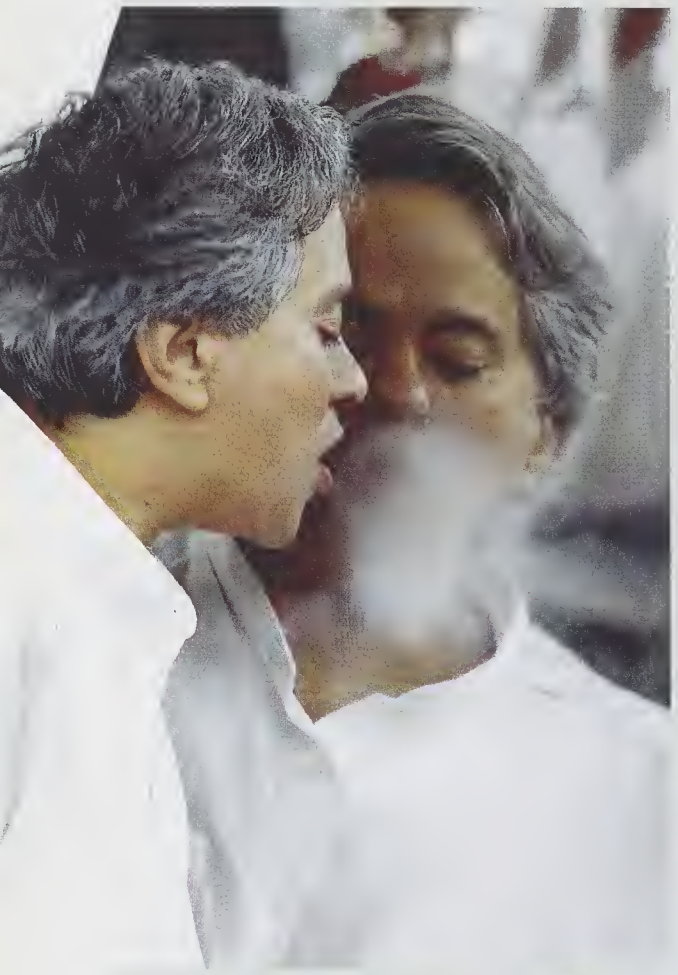


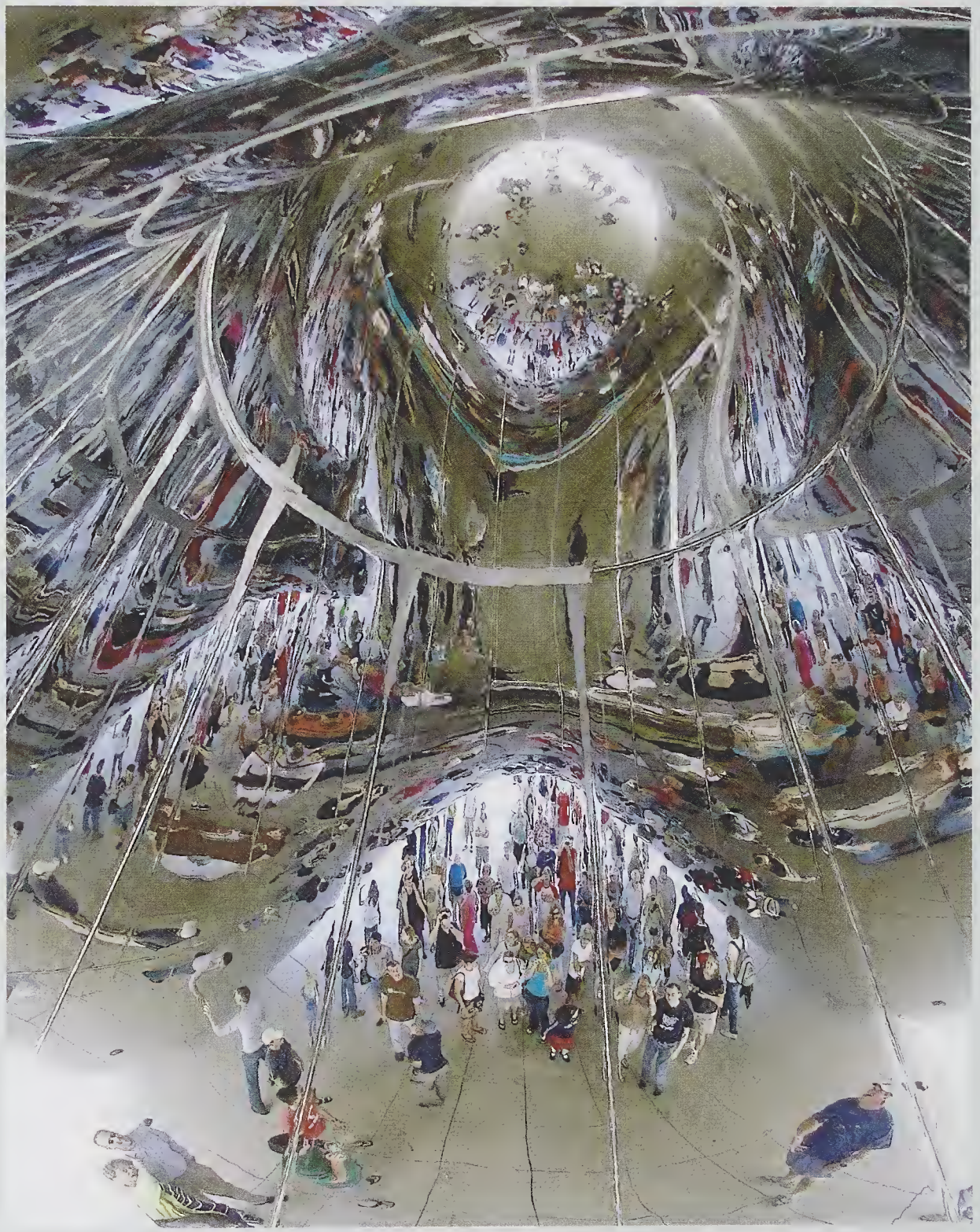
THE TAJ MAHAL IN AGRA ON THE BANKS OF THE YAMUNA RIVER; ELIZABETH MOYNIHAN IN 2009 BY HER GRANDSON, MICHAEL AVEDON. A DETAIL FROM THE TAJ MAHAL AND TWO GARDEN FRAGMENTS FROM THE REMAINS OF THE MEHTAB BAGH, OR MOONLIGHT GARDEN.


باغ مهتاب

FOCUS

OUT OF THE GALLERIES + BEYOND THE WALLS

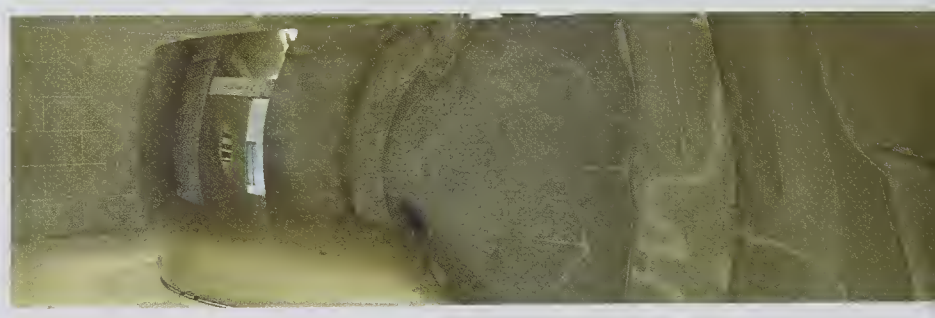








ANISH KAPOOR GETS UP CLOSE AND PERSONAL WITH ONE OF HIS REFLECTIVE WORKS (TOP LEFT). KAPOOR'S SCULPTURE CLOUD GATE, AFFECTIONATELY KNOWN AS "THE BEAN," IN CHICAGO'S MILLENNIUM PARK (CENTER LEFT), AND VISITORS ENGAGE WITH CLOUD GATE AS THE SCULPTURE CHANGES THEIR POINT OF VIEW (CENTER RIGHT). NON OBJECT (DOOR), NON OBJECT (POLE), AND VERTIGO (BOTTOM LEFT); AND S-CURVE INSTALLED IN THE ARTHUR M. SACKLER GALLERY (BOTTOM RIGHT).











WHEN DANCERS INTERACT WITH A WORK OF ART, ANYTHING CAN HAPPEN. WHEN IT'S ANISH KAPOOR'S S-CURVE, YOU CAN'T HELP BUT SEE THINGS A LITTLE BIT DIFFERENTLY. ABOVE, MEMBERS OF DAKSHINA DANCE COMPANY PERFORM IN FRONT OF S-CURVE, WHOSE SHINY SURFACE OFTEN SEPARATED THE DANCERS FROM THEIR OWN REFLECTION. WHEN THE DANCERS LEFT AND THE GALLERY GREW QUIET, THE WORK WAS STILL CAPABLE OF DOING ITS OWN KIND OF DANCE.

Reflecting on Anish Kapoor at the Sackler

Since the 1980s Anish Kapoor has created works in a variety of materials, from pure pigment powder, stone, and steel to polyvinyl chloride (PVC), wax, and petroleum jelly. In the mid-1990s, the Bombay-born artist began to explore the active qualities of mirrored shapes and their effect on spatial perception. *S-Curve*, which greets you in the Sackler pavilion, is comprised of large sheets of steel gently curved to form convex and concave walls that distort and invert the images reflected across the highly polished surfaces. While symmetrical form and balanced weight maintain the sculpture's stability, the mirrored "skin" transforms the steel mass and its surrounding environment into shifting images that seem to float in a virtual space. Reflecting and unsettling everything that passes before it, the work engages the viewer in a lively and constantly changing interaction. Within this particular spatial context, *S-Curve* also heightens awareness of the museum as a dynamic environment in which to experience works of art.

Can *S-Curve* change your assumptions about the Sackler and the collections in its galleries? Over two weekends this past spring, Daniel Phoenix Singh and members of the Dakshina Dance Company interacted with the sculpture as well as granite and marble Indian sculptures in the Sackler, including a tenth-century yogini and a thirteenth-century celestial dancer. As Singh spoke and demonstrated mudras, or hand gestures, in front of the Indian sculptures, he also showed us how the delicate sway of the yogini and dancer's hips formed their own kind of *S-Curve* and how, for him, Kapoor created a contemporary work based on a classical foundation. Returning upstairs to the pavilion Singh invited us to dance, or just move, in front of *S-Curve* while paying attention to scale, shape, and distortion. As the dancers demonstrated, and we soon learned, sometimes what you see is not necessarily what you get.



Asia Trash: Good Film Goes Bad

This summer the Galleries launched the Asia Trash! film series to appreciative and enthusiastic audiences who reveled in the often campy, visual feast of classic cult movies. In addition to gore, monsters, and the murder of good taste, the series featured *Tears of the Black Tiger* by Thai filmmaker Wisit Sasantieng. Filmed in an eye-watering palette of neon turquoise, chartreuse, hot pink, and other colors rarely found in nature, the film is a deliriously campy send-up of classic Thai movies, Hollywood melodramas, and cowboy movies. The West never looked so East.

THE ASIA TRASH! FILM SERIES BROUGHT OUT THE BEST (AND WORST) CULT CLASSICS, INCLUDING TEARS OF THE BLACK TIGER, IN ALL ITS GAUDY CHARM.

Social Whirl Museum Nights

The Freer and Sackler Galleries had the honor of hosting a gala in honor of the exhibition The Tsars and the East: Gifts from Turkey and Iran in the Moscow Kremlin, which opened on May 9, 2009. Dignitaries from both sides of the Atlantic celebrated with colleagues and friends of the museum in an evening that would have made the Romanovs proud. In addition to gala nights, the galleries launched the first Asia After Dark after-hours celebration to a sold-out crowd who showed us the art of having a good time. Visitors discovered the treasures of the museum and enjoyed performances, exhibition tours, exotic food and drink, and hands-on activities and danced to the distinctive sounds of Persian electronic music.

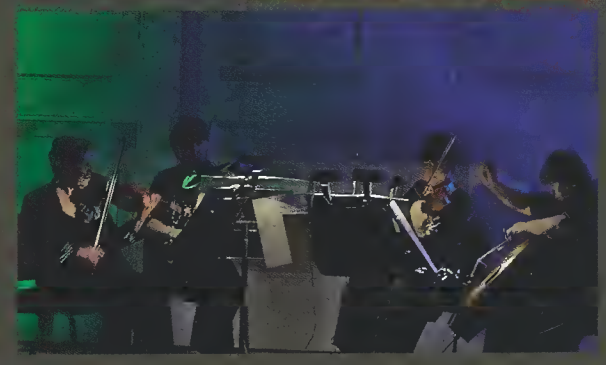














A Collector's Journey in Tibet

"Early on I began collecting Tibetan art. Its beauty, delicacy, and spirit, spoke to me, but more than that, its spirituality and accessibility goes to one's heart." Alice Kandell's spiritual journey began when, as an undergraduate at Sarah Lawrence College, she studied with mythologist Joseph Campbell. His philosophy lit a spark that took Kandell and her college friend, Hope Cooke, on a journey to find their bliss in the East. During their freshman year, Cooke invited her friend to go with her to Tibet, but Kandell's parents wouldn't hear of it. Cooke, however, entered the country (which was closed to foreigners at the time), and fell in love with the young prince of Sikkem, a tiny country that bordered Tibet. Eventually she became his bride and, following the death of his father and his ascension to the throne, his queen. "Over the years I would go to Sikkem to visit Hope and began a series of photographs that became an exhibition as well as a book. I also started collecting Tibetan pieces I was



young and my mother wanted to come with me. She didn't think I should be floating around the Himalayas alone." Once her own children finished college, Kandell's collection grew to include the assemblage of a Tibetan shrine. "I collected many pieces over many years and that's how it would be in Tibet, each piece fitting symbolically to the piece next to it. To be in a Tibetan shrine is to be at peace in a spiritual world which transports one's mind to a new realm."





PHOTOS TAKEN BY ALICE KANDELL IN SIKKEM INCLUOE A MONK AT PRAYER ANO CROSSING A STREAM. AT LEFT, RITUAL OBJECTS IN HER COLLECTION INCLUDE A BELL AND A THUNOERBOLT OF THE RETING RINPOCHE WITH ITS ORIGINAL CARRYING CASE AND A OAMARU ORUM. FAR LEFT, A DETAIL FROM KANOELL'S TIBETAN SHRINE.

Endnote

From the Archives





MUZBEE SIKHS.
LOW CASTE.
LAHORE.
(247)



BAIS.
RAJPOOT TRIBE—HINDOOS.
OUDE.
(78).



RAJPOOT.
HINDOO FROM MARWAR.
CHOTA NAGPOOR.
(25)



SELLERS OF FISH.
MUSSULMANS.
SIND
359.

PEOPLE OF INDIA

Produced in eight volumes between 1868 and 1875, *The People of India* is a series of photographic illustrations, with descriptive letterpress, of the races and tribes of Hindustan. It contains nearly 500 albumen prints by some of the best-known photographers of nineteenth-century India. Although work by commercial firms such as Shepherd & Robertson (later Bourne & Shepherd) was included, the majority of the contributors were amateurs such as Willoughby Wallace Hooper, Henry Charles Baskerville Tanner, and James Waterhouse. Prepared by the authority of the government of India, the volumes were edited by Watson and J. K. Kaye, and issued in 200 sets. These had the distinction of being one of the first major ethnographic studies produced by the camera.

THE NEGATIVES FOR THE ALBUM WERE SENT FROM INDIA TO ENGLAND FOR PUBLICATION OFTEN WITHOUT THE NAMES OF THE INDIVIDUAL PHOTOGRAPHERS. IDENTIFICATION BECAME POSSIBLE BECAUSE MANY OF THE PHOTOGRAPHS WERE TRADED AMONG VARIOUS INDIVIDUALS AND ETHNOGRAPHIC PROJECTS WITH THE NAMES ATTACHED.



Annual Record 2008

Mission Statement

As Smithsonian museums, the Freer Gallery of Art and the Arthur M. Sackler Gallery hold in trust the nation's extraordinary collections of Asian art and of American art of the late nineteenth-century aesthetic movement.

Our mission is to encourage enjoyment and understanding of the arts of Asia and the cultures that produced them. We use works of art to inspire study and provoke thought.

Freer Gallery of Art
Arthur M. Sackler Gallery

Annual Record 2008

Fiscal Year 2008
October 1, 2007–September 30, 2008
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Smithsonian Institution
Washington, D.C.

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Edited by Nancy Eickel
Original design by Kelly Doe

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Director's Report

We began FY08 with *Surface Beauty: American Art and Freer's Aesthetic Vision*, an exhibition of paintings by Dwight Tryon and Thomas Dewing, whose interest in aesthetic design intrigued museum founder Charles Lang Freer in the early 1890s and resonated with the work of James McNeill Whistler, another artist he had begun to admire. *Surface Beauty* complemented the simultaneous reinstallation of *Freer and Whistler: Points of Contact*. This exquisite grouping of paintings exemplifies both Freer's philosophy of collecting and Whistler's self-conscious synthesis of Western and Asian artistic traditions. These exhibitions, which remain on display, led us back to the aesthetic core of our original mission and provided a perfect place to start in a year that began with an intense re-examination of our vision for the future and ended in a new five-year Strategic Plan.

Our new plan specifies that we "should shift our focus in the coming years from traveling exhibitions to one of our greatest assets—our collections." This pledge is evident in the work we are undertaking to re-envision the Chinese galleries in the Freer and Sackler. Our task is to bring to light the distinct character of each museum's collections, finding new ways to display our world-renowned objects—many of which are currently in storage—with fresh clarity. Our goal is to offer visitors meaningful encounters with some of the most remarkable works in our collections.

These days the presumption that the visitor experience is limited to "real time" in the galleries is no longer viable. One of the most valuable tools we possess for accomplishing our goals is the product of technology that Charles Lang Freer could have scarcely imagined. This year we began to explore fully the potential of the Internet for increasing access to our collections, strengthening research, and expanding our leadership in the field.

Louise Cort, curator of ceramics, along with Sarah Sullivan, web manager, and many others, deserve our gratitude for devoting much of their time over the last three years to conceptualizing and preparing the Freer and Sackler's first online catalogue, *Mainland Southeast Asian Ceramics*, which is scheduled to launch in early FY09. Web visitors around the world can now explore a four thousand-year span of earthenware and stoneware objects through multiple color images and detailed texts, including a library of essays and translations. Field Notes, an interactive component, enables researchers and collectors to share their knowledge with other users of the site. We learned a great deal from this first foray into online cataloguing, and it will serve us well as we develop online catalogues for the Robert O. Muller Collection of Japanese prints and the Gerhard Pulverer Collection of Japanese Illustrated Books. Over the next five years we will devote considerable energy to the creation of online tools and environments that support our mission. I sense excitement and possibility in our conversations on this topic as we explore new pathways for reaching the public and our peers.

Meanwhile in the "non-virtual" galleries, attendance continued to rise, surpassing the record-breaking figures of FY07. ImaginAsia family activities engaged thousands of visitors in hands-on learning, from *sumi*-e brush painting to puppet making and *anime* drawing. Articulations, our series of programs for adults, doubled its attendance, encouraging visitors to explore our collections through thematically linked interdisciplinary programs. Our popular films and concerts were not only talked about but blogged about by fans who appreciated the thoughtful programming of our Education Department.

In the language of our new Strategic Plan, we have promised to engage not only the public but also our peers in "spirited inquiry." With that purpose in mind, we worked to establish fruitful relationships with colleagues at the Chester Beatty Library in Dublin and the Mehrangarh Museum in Jodhpur, our partners in organizing the two exhibitions featured in our Inspired by India celebration. We are also delighted that our partnership with the Moscow Kremlin Museums will result in the first U.S. exhibition of rare treasures from Turkey and Iran now retained in the Kremlin. *The Tsars and the East: Gifts from Turkey and Iran in The Moscow Kremlin*, which opens in the spring of 2009, will feature more than sixty spectacular works presented to Russia's tsars through diplomatic embassies in the sixteenth and seventeenth centuries—a timely exhibition for an inaugural year.

Travels with Friends took us to several magical places. Curator Louise Cort led our fall trip to Japan, where we encountered the potters of Bizen, Hagi, and Otani, wonderful seascapes on Naoshima Island, and the guardian god of seafarers at the Kompira Shrine. In the spring we traveled to Rajasthan and Tamil Nadu with Debra Diamond, associate curator of South and Southeast Asian art. None of us will forget dining with His Highness the Maharaja of Jodhpur and the marvelous festivities at Mehrangarh Fort, or our privileged glimpse of the extraordinary paintings—some three thousand in all—housed in the royal collection of the Mehrangarh Museum Trust.

As always, it is an honor to work with many gifted individuals who manage a dizzying array of vital projects across the museums. I am especially proud of our talented publications team this year for bringing home several awards. These included the AAM's Frances Smyth-Ravenel Prize for Excellence in Publication Design ("Best in Show") for the design of *Asiatica* 2007, and here we owe a special thanks to its designer, Kelly Doe, and its concept editor and principal writer, Howard Kaplan. Their collective ingenuity appears on every page of this year's volume as well. I hope you will find the time to savor the beautiful design.

This year we said goodbye to our cherished colleague Ann Gunter, head of scholarly programs and publications, whose counsel, dedication to excellence, and penetrating wit have been a gift to us all. The distinguished faculty position she assumed last fall at Northwestern University is a logical next step in a trajectory of remarkable professional accomplishments.

In March we were deeply saddened by the loss of our colleague John Winter, who was a guiding force in the Department of Conservation and Scientific Research for thirty-five years. John's professional legacy in the field of East Asian painting and conservation science is known and respected by his peers and colleagues around the globe. John was much loved in the museum, and memory of him is vivid.

We are grateful to our funders for their sustaining gifts in FY08, including the Andrew W. Mellon Foundation, which fully endowed the senior scientist position currently held by Blythe McCarthy. We appreciate their help in securing the future of scientific research and technical study of the museums' collections. Another generous pledge by the Leon Levy Foundation supports a multiyear project on intercultural relations in the ancient world.

Toward summer's end, we began to feel the impact of the financial downturn. Like our peers, we move toward a future that requires a shift in fundraising strategies and the careful conservation of resources. I offer heartfelt thanks to our trustees, who have pledged to help us move steadily through this unstable economic terrain.

In her first year as board chair, Diane Schafer brought clarity of purpose to the development of our new Strategic Plan and China Task Force. She demonstrated the value of listening carefully in her push to nurture strong relationships between board and staff. We welcome her stewardship as we begin to work toward the goals she so adeptly helped us frame.

Reluctantly, we said farewell to our remarkable friend and trustee Ann Kinney, whose term ended in 2008. Her sage counsel and industry as chair of the nominations and exhibitions committees were inestimable, and we will miss the benefit of her sweeping enthusiasm for all of our projects.

Our Inspired by India celebration has been so rewarding that, in the end, we will have managed to fill FY08 and a good portion of FY09 with captivating exhibitions and programs. In May, *Muraqqa': Imperial Mughal Albums from the Chester Beatty Library, Dublin* opened with a gala celebration. The sounds of the santoor and sitar drifted through the Freer courtyard as guests enjoyed their first look at sumptuous imperial albums produced by the greatest Mughal artists of the seventeenth century. Public attendance at our India programs grew steadily through the summer, and we are now eagerly preparing for the October 2008 launch of our second exhibition, *Garden and Cosmos: The Royal Paintings of Jodhpur*. The exhibition will feature extraordinary paintings—from the aforementioned collection of the Mehrangarh Museum—that upset conventional wisdom about Rajput painting and reflect the conceptual sophistication of the royal atelier.

With sublime images of "garden" and "cosmos" to inspire us, we move forward into a new year. I am confident we will continue to advance our mission, even as we confront new challenges.

Julian Raby, Director

Chair's Report

In FY08 the Freer Gallery of Art and the Arthur M. Sackler Gallery offered a wealth of creative programs to inspire deeper understanding of Asian art and culture. This was done in keeping with our goal to create a welcoming environment and distinctive opportunities for visitors to enjoy and learn from our extraordinary collections. In that spirit, we continued to broaden our reach, striving to create meaningful experiences for many different audiences.

As part of our Rumi at 800 celebration, we reached out to youth with Young Voices/New Poems, a program that engaged eight young writers from the area in a summer writing residency. With local poet and teacher Lisa Pegram, they explored connections between the literary and visual arts and presented their finished poems near the artworks that inspired their poetry.

Also in the interest of local youth, in the summer of 2008 ImaginAsia offered week-long sessions for organizations that serve low-income and inner-city youth. In recent years participants such as Heads Up, Americorps, Campanya, Dragon World Chinese Language School, and local YWCAs have brought children and teens to the galleries as a way to experience creative learning in the unique style of ImaginAsia.

Film lovers flocked to the Freer for more than a dozen Asian film festivals, cleverly programmed to offer both classics and cutting-edge cinema across diverse cultures. We also celebrated the twenty-fifth anniversary of the Shanghai Quartet (and its fourteenth season at the Freer) with the world premiere of Chen Yi's string quartet version of "From the Path of Beauty," co-commissioned by the Galleries as the finale of this season's Meyer Concert series. The *Washington Post* praised the Shanghai's "high-class quartet-playing: clean, unanimous, and expressive," calling the finale of the Chen Yi premiere "a virtuoso tour de force."

Our Inspired by India events were a glittering success. Not only did we relish exhibitions that brought us rare glimpses of Mughal emperors, magnificent maharajas, and prescient gurus, but we also enjoyed, along with record crowds, wonderful programs celebrating Indian art and culture. In the ImaginAsia classrooms, children explored Indian art and created their own cosmic visions in the form of dioramas; they also studied the palace of Nagaur, India, and dreamed up their own verdant gardens.

I am always impressed by the variety, quality, and imaginative content of the programming that is made possible by the museums' staff of dedicated educators, curators, designers, and many others. Their work distinguishes the Freer and Sackler and does justice to that part of our mission charging us to "inspire study and provoke thought." Judging by visitor comments and growing attendance figures, our audiences truly appreciate these wonderful events.

The Strategic Plan, which the Galleries began to formulate in the fall of 2007 and continued to refine throughout 2008, presented an opportunity to re-evaluate our strengths and acknowledge our challenges. The process inspired us to work together and plan for a stronger and more vibrant future. The plan adopted by the Board at the end of FY2008 has begun to serve as a template for ongoing and future initiatives. The joint work of the staff and Board has opened the institution to an enhanced spirit of cooperation, nurtured and spearheaded by Dr. Julian Raby and his staff.

Changes in the reporting and administrative structure of the Galleries are among the many mandates in the Strategic Plan. Other changes will be reflected in the Board over the next year. One example is the decision to adopt a task-force model for tackling temporary and special projects.

Our Board has been enriched this year by the addition of four new members: Jane Bernstein, Michael de Havenon, David Solo, and Patricia Tang. We welcome these involved, knowledgeable, and supportive new members and look forward to working with them in the years to come. Two outstanding trustees began their second terms. Sunandini (Nunda) Ambegaonkar and Shirley Johnson have exhibited enthusiasm and a willingness to tackle problems, and both serve as inspirations to us all.

On behalf of the entire Board, I offer a warm-hearted farewell to our longstanding member Ann Kinney, whose term ended in 2008. Ann is a tireless advocate for Southeast Asian and Himalayan art and culture, as well as a noted scholar and author on the subject. She was an outstanding member of the Freer Gallery of Art Visiting Committee from 1990 to 1994 and again from 1994 to 1998. She also served as a member of the Arthur M. Sackler Gallery Visiting Committee from 2000 to 2004, advising us during the transformation of the Visiting Committees into the Board of Trustees. The museums have benefited immensely from her knowledge, professionalism, and true wisdom. We will miss her very much indeed.

Finally, I would like to thank Dr. Raby for his leadership. An atmosphere of change enlivens the museums. The result is steady, orderly progress towards a positive goal of sharing Asian art and culture with the nation.

Diane H. Schafer, Chair

Acquisitions and Loans

Freer Gallery of Art

GIFTS

GIFT OF VICTOR AND TAKAKO HAUGE

The Buddha Shakyamuni with the bodhisattvas Samantabhadra and Manjushri. Japan, Kamakaura period, 14th century. Hanging scroll; ink, color, and gold on silk, 210.4 × 68 cm. F2007.7A-F

Pair of landscapes, *Spring* and *Autumn*, attributed to Oguri Sotan (1413–1481). Japan, Muromachi period, 15th century. Hanging scrolls; ink and color on paper, 111.4 × 47.2 cm each. F2007.8A-E, F2007.9A-E

Set of three Confucian portraits, Confucius, Yan Hui, and Zeng Can, by Kano Naonobu (1607–1650), with inscriptions by Hayashi Razan (1583–1657). Japan, Edo period, early 17th century. Hanging scrolls; ink, color, and gold on silk, 194.1 × 51.9 cm each. F2007.10A-E, F2007.11, F2007.12

Ebisu, Daikoku, and Hotei, by Kano Naonobu (1607–1650). Japan, Edo period, early 17th century. Fan mounted on hanging scroll; ink, color, and gold on paper, 105.5 × 63.4 cm. F2007.13

Freer Study Collection

GIFTS

GIFT OF VICTOR AND TAKAKO HAUGE

Set of 55 prints with lacquered palownia wood box by Utagawa Hiroshige (1797–1858). Japan, Edo period, mid-19th century. Woodblock print; ink and colors on paper. 34.3 × 22.5 cm. FSC-GR-705.1–56

Arthur M. Sackler Gallery

GIFTS

GIFT OF GUIDO GOLDMAN

Group of nine ikat hangings. Uzbekistan, 19th century. Wool, silk, and cotton, various dimensions. S2007.27–35

GIFT OF ANN AND GILBERT KINNEY

A Large American Steamship, by Hashimoto Sadahide (1807–1873). Japan, Edo period, 1864. Woodblock print; ink and color on paper, 71 × 72.3 cm. S2007.26

LOANS TO OTHER INSTITUTIONS

Inscribing Meaning: Writing and Graphic Systems in African Art

FOWLER MUSEUM AT UCLA
Los Angeles, CA
OCTOBER 14, 2007–FEBRUARY 17, 2008

Bi-folio from a copy of the Koran. Egypt, late 14th century. Ink, color, and gold on paper, 37.8 × 53.2 cm. Transfer from the National Portrait Gallery, Smithsonian Institution, S1995.115A-D

Group of 49 talismanic amulets, by Rachid Koraichi (Algeria, working in Tunisia, born 1947). Tunisia, 1994. Steel, 16.7 × 5.2 × 0.1 cm each. Purchase, S1998.158.1–49

Le Chant du monde: L'Art de l'Iran Safavide, 1501–1736

MUSÉE DU LOUVRE
Paris, France
OCTOBER 5, 2007–JANUARY 7, 2008

Copy of the *Bustan* (Orchard) by Sa'di, calligraphy signed by Ahmad al-Husyni al-Mashadi (act. 16th century). Afghanistan, Safavid period, 1525. Opaque watercolor, ink, and gold on paper, 26.9 × 17.6 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, S1986.36

Detached folios from a copy of the Koran: Double-page frontispiece. Iran, Safavid period, ca. 1550. Opaque watercolor, ink, and gold on paper, 42.4 × 50.1 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, S1986.82.1A/B, S1986.82.2A/B

Detached folio from an album: *A School Scene*, signed by Mir Sayyid Ali (act. 16th century). Iran, Safavid period, ca. 1540. Opaque watercolor, ink, and gold on paper, 37.2 × 23.9 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, S1986.221

Detached double folio from a copy of the *Shahnama* by Firdawsi: *Rustam Kicks Back the Rock Rolled on Him by Bahman*. Iran, Safavid period, 1590–1600. Opaque watercolor, ink, and gold on paper, 35.2 × 39.8 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, S1986.264A-B

Album page: *A Hunt*. Iran, Tabriz, Safavid period, 1530–40. Ink and color on paper, 20.5 × 26.5 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, S1986.290

Album page: *A Seated Youth*, signed by Mir Sayyid Ali (act. 16th century). Iran, Tabriz, Safavid period, ca. 1540. Ink on paper, 25 × 18 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, S1986.291

Upper and lower covers of the binding from a copy of a *Khamsa* by Amir Khusraw Dihlavi. Iran, Qazvin, Safavid period, ca. 1575–1600. Leather over paper pasteboards with gold block-stamping and filigree over multicolored paper ground, 36.3 X 48.4 cm. Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, S1986.472

Gifts, Grants, and Contributions

Private donations are crucial to the Freer and Sackler Galleries. The following individuals and organizations provided financial support of $1,000 or more to the Galleries between October 1, 2007, and September 30, 2008. We are grateful to all donors for their generous support.

Each year, members of the Friends of the Freer and Sackler Galleries generously contribute thousands of dollars to fund core museum programs—exhibitions, public and educational programs, research, and acquisitions—that do not receive federal funding. We are deeply indebted to the Friends for their steadfast support, which helps the Freer and Sackler reach greater goals each year.

During the 2008 fiscal year, membership contributions helped to underwrite the major exhibitions *Patterned Feathers, Piercing Eyes: Edo Masters From the Price Collection*; *Wine, Worship, and Sacrifice: The Golden Graves of Ancient Vani*; *Muraqqa': Imperial Mughal Albums from the Chester Beatty Library, Dublin*; and *Yellow Mountain: China's Ever-Changing Landscape*.

Through their generosity, Friends also supported a variety of educational programs, such as the popular family workshops ImaginAsia. We gratefully acknowledge all of the members of the Friends of the Freer and Sackler Galleries for their enthusiasm and support throughout this past year.

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Please bring any inadvertent errors in these lists to the attention of the Office of Membership and Development.

Budget Summary

Statement of Activity and Changes in Fund Balance

FOR THE YEAR ENDED SEPTEMBER 30, 2008, WITH COMPARISON TO THE YEAR ENDED SEPTEMBER 30, 2007

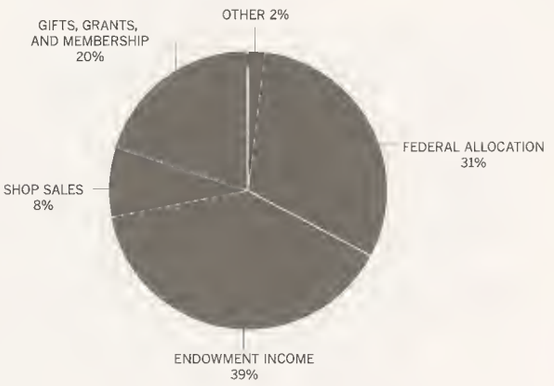
Support and Revenue	2008 TOTAL	2007 TOTAL
Federal allocation	$5,769,923	$5,802,100
Endowment income–Freer	5,815,871	5,587,388
Endowment income–Other	1,567,313	1,426,384
Shop sales	1,510,747	2,019,329
Gifts, grants, and membership	3,793,047	3,953,650
SI Grants: Latino, ResEquip, IRM-CIS, SchStudies	135,450	48,309
Other: Rights sales, Royalties, Benefits	210,200	208,177
Total support and revenue	**$18,802,551**	**$19,045,337**
Expenses		
Office of the director		
Director's office	$868,985	$510,989
Collections acquisition	875,000	1,336,945
Associate Director's office	8,481	0
Scholarly publications	216,413	220,678
Publications	341,233	339,354
Exhibition coordination	2,782,608	3,343,655
Subtotal—Office of the director	$5,092,720	$5,751,621
Office of the deputy director		
Deputy director's office	$285,685	$240,252
Curatorial research	1,261,719	1,448,091
Conservation and Scientific Research	1,489,470	1,546,875
Collections management	1,023,557	1,006,725
Education	1,093,401	1,068,096
Imaging and photographic research	336,117	338,410
Library, Archives, and Rights	535,023	450,791
Library acquisitions	96,486	101,823
Subtotal—Office of the deputy director	$6,121,458	$6,201,063
Office of design and production		
Design and production	$1,450,837	$1,381,741
Web	142,798	80,570
Subtotal—Office of design and production	$1,593,635	$1,462,311
Office of external affairs		
Membership and development and special events	$1,433,026	$1,781,186
Public affairs	377,875	614,001
Subtotal—Office of external affairs	$1,810,901	$2,395,187
Office of finance and administration		
Finance, administration, and personnel	$982,854	$1,222,327
Network services	119,559	182,643
Museum shops		
Cost of goods sold	862,827	1,133,058
Other costs	897,735	984,017
Subtotal—Office of finance and administration	$2,862,975	$3,522,045
Total expenses	**$17,481,689**	**$19,332,227**
Excess (deficiency) of support and revenue over expenses before other financing	$1,320,862	-286,890
Transfer to Endowments	-531,000	-2,250,000
Lapsed Federal	0	-2,775
Excess (deficiency) of support and revenue over expenses after other financing	789,862	-2,539,665
Fund balance, beginning of year	6,927,055	10,952,767
Fund balance, end of year	7,716,917	8,413,102
Plus: Prior Period Adjustment	-1,367,070	-247,697
Minus: Encumbrances	3,064,828	4,019,520
Subtotal	$3,285,019	$4,145,885
Plus: Encumbrances thru FY07	4,019,520	1,301,166
Plus: SI Advance – Pulverer	0	1,480,000
Adjusted Fund Balance, end of year	**$7,304,539**	**$6,927,051**

Fiscal Year 2008

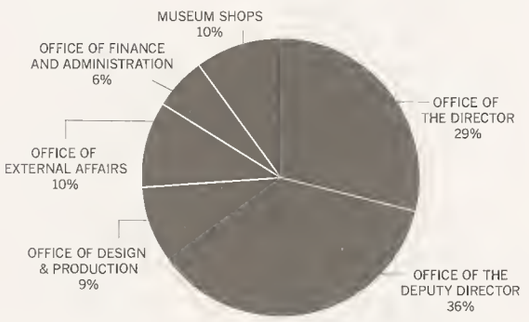
OCTOBER 1, 2007–SEPTEMBER 30, 2008

The following charts reflect the income and expense distributions for the Freer Gallery of Art & Arthur M. Sackler Gallery during fiscal year 2008. The financial statements included in this report are the representation of management and are not audited.

Income



Expenses



Changes in Fund Balance	**2008 Total**
Fund balance, beginning of year	$6,927,055
Less: Prior Period Adjustment	-1,367,070
Less: Excess over Revenue	789,862
Fund Balance, end of year	6,349,847
Minus: Encumbrances	3,064,828
Subtotal	$3,285,019
Plus: Encumbrances thru FY07	4,019,520
Adjusted Fund Balance, end of year	$7,304,539
Total	**$7,304,539**

Endowment Funds

Arthur M. Sackler Gallery

	MARKET VALUE 9/30/08	MARKET VALUE 9/30/07
Else Sackler Public Affairs Endowment For public affairs activities to increase awareness of the gallery, its collections, and its programs	$5,089,401	$6,196,343
Else Sackler Fund For fresh flowers at the entrance to the Sackler Gallery	$533,846	$649,957

Freer Gallery of Art

Freer Estate Endowment General operating funds, including acquisitions	$87,719,562	$106,798,524
Edward Waldo Forbes Fund To further scientific study of the care, conservation, and protection of works of art through lectures, colloquia, and fellowships	$2,320,868	$2,825,656
Harold P. Stern Memorial Fund For increasing the appreciation and understanding of Japanese art	$2,431,546	$2,960,406
Richard Louie Memorial Fund To support an annual internship for a student of Asian descent	$127,488	$155,217
Camel Fund For research expenses related to conservation	$169,596	$206,482

Freer & Sackler Galleries

	MARKET VALUE 9/30/08	MARKET VALUE 9/30/07
Bill and Mary Meyer Concert Series Endowment To fund and support the Bill and Mary Meyer Concert Series	$259,583	$316,042
Publications Endowment Fund For research and publication of the permanent collections	$1,807,459	$2,200,581
Hirayama Fund For Japanese painting conservation, research, and training	$3,215,954	$3,915,423
Sir Joseph Hotung Fund For library acquisitions	$127,499	$155,229
Moynihan Endowment Fund To further research on the Mughal emperor Babur	$204,871	$249,430
Chinese Art Research Fund For Chinese art research, projects, and programs	$578,997	$704,929
Education Endowment Fund For education programs	$1,180,791	$1,437,612
Nancy Fessenden Endowment for Education For education programs	$1,045,246	$1,272,586
Director's Discretionary Fund Established by Peggy and Richard M. Danziger for exhibitions and projects	$491,738	$648,726
Anne van Biema Endowment Fund To increase knowledge and appreciation of Japanese graphic arts from 1600 to 1900	$7,406,081	$9,016,900
Anne van Biema Fellowship Endowment To promote excellence in research and publication of the Japanese visual arts	$520,042	$633,151
The Andrew W. Mellon Foundation Senior Scientist in the Department of Conservation and Scientific Research Endowment To endow a senior conservation science position	$2,613,833	$2,510,718
Persian Art Programs Endowment	$457,968	$452,438

Annual Benefit Gala

On April 30, 2008, the Freer and Sackler Galleries hosted the ninth annual spring benefit gala to celebrate the opening of *Muraqqa': Imperial Mughal Albums from the Chester Beatty Library, Dublin*. Nearly three hundred guests enjoyed a preview of the exhibition, which presented one of the world's greatest collections of seventeenth-century albums from the Mughal Empire. The Honorable Ronen Sen, Ambassador of India to the United States, and special guest His Highness Gaj Singh II, the maharaja of Marwar-Jodhpur, presided over a lively reception featuring Indian musicians and dancers. The evening concluded with dessert and dancing in the magnificent Freer courtyard. We are deeply grateful to the gala committee members and supporters listed here.

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Exhibitions

Arthur M. Sackler Gallery

An international perspective—from Japan to ancient Vani, then to India and back to China—once again dominated the range of exhibitions presented in the Arthur M. Sackler Gallery this year. The 2007–2008 season opened with the presentation of the private collection of Japanese art from the Edo period (1615–1868) that was assembled with tremendous determination and aesthetic sensitivity by Etsuko and Joe Price. At the turn of the year we traveled back in time to ancient Vani, located at the crossroads of Greek and Persian trade in modern Georgia. Gold, silver, and bronze artifacts dating to the fifth and fourth century BCE were presented in *Wine, Worship, and Sacrifice*, an exhibition that then traveled to New York City and Houston. Next on this travelogue of exhibitions was *Muraqqa': Imperial Mughal Albums from the Chester Beatty Library, Dublin*. These remarkable albums of paintings, calligraphy, and illumination were produced primarily for Jahangir and his son Shah Jahan to impress viewers and to document the wonders of their vast empire in India and beyond. In the spring we contemplated how artists over the centuries have endeavored to depict one of the most beautiful areas in China in *Yellow Mountain: China's Ever-Changing Landscape*. Smaller exhibitions, such as *Perspectives: Y. Z. Kami*; *Seascapes: Tryon and Sugimoto*; and *Moving Perspectives: Yang Fudong/Cao Fei and Ou Ning*, completed this remarkable international year.

SPECIAL AND TRAVELING EXHIBITIONS, LONG-TERM LOANS(‡), AND CHANGING THEMATIC SELECTIONS(†)

PATTERNED FEATHERS, PIERCING EYES: EDO MASTERS FROM THE PRICE COLLECTION
NOVEMBER 10, 2007–APRIL 13, 2008

WINE, WORSHIP, AND SACRIFICE: THE GOLOEN GRAVES OF ANCIENT VANI
DECEMBER 1, 2007–FEBRUARY 24, 2008

TRAVELED TO:
INSTITUTE FOR THE STUDY
OF THE ANCIENT WORLD
NEW YORK, NY
MARCH 12–JUNE 1, 2008

MUSEUM OF FINE ARTS
HOUSTON, TX
JUNE 21–SEPTEMBER 1, 2008

PERSPECTIVES: Y. Z. KAMI
MARCH 15–OCTOBER 13, 2008

MURAQQA': IMPERIAL MUGHAL ALBUMS FROM THE CHESTER BEATTY LIBRARY, OUBLIN
MAY 3–AUGUST 3, 2008

YELLOW MOUNTAIN: CHINA'S EVER-CHANGING LANDSCAPE
MAY 31–AUGUST 24, 2008

SEASCAPES: TRYON AND SUGIMOTO
JULY 12, 2008–JANUARY 25, 2009

MOVING PERSPECTIVES: YANG FUOONG/CAO FEI ANO OU NING
SEPTEMBER 6–NOVEMBER 30, 2008

LONG-TERM

ARTS OF CHINA†
(SELECT OBJECTS ON LOAN)

CONTEMPORARY JAPANESE PORCELAIN

SCULPTURE OF SOUTH ANO SOUTHEAST ASIA†

TAKING SHAPE: CERAMICS IN SOUTHEAST ASIA

Freer Gallery of Art

Exhibitions in the galleries of the Freer emphasized the aesthetic tastes of museum founder Charles Lang Freer as well as complemented and expanded upon themes presented in the Sackler Gallery. Two significant installations—*Surface Beauty: American Art and Freer's Aesthetic Vision* and *Freer and Whistler: Points of Contact*—explore Freer's interest in Asian and American art as well as the influence of expatriate painter and etcher James McNeill Whistler on Freer's affinity for Asian works of art. Other exhibitions and gallery rotations built upon presentations in the Sackler, particularly Chinese paintings with two installations of *Tales of the Brush* and two versions of *Japanese Arts in the Edo Period 1615–1868*. Japan's time-honored practice of the tea ceremony received in-depth attention through *The Potter's Mark: Tea Ceramics and Their Makers* and *Tea for Everyone: Popular Ceramics for Drinking Tea in Japan*. The Sackler exhibition on Yellow Mountain was complemented by *Guests of the Hills: Travelers and Recluses in Chinese Landscape Painting*, a look at how adventurous travelers and solitary artists lived in harmony with nature and recorded their impressions of China's remote regions. Together, these exhibitions in the Freer and Sackler highlighted the depths and strengths of each museum collection for the benefit of scholars and visitors alike.

EXHIBITIONS AND CHANGING THEMATIC SELECTIONS (†)

PARAOES: FREER CERAMICS INSTALLEO BY GWYN HANSSEN PIGOTT
THROUGH JANUARY 7, 2008

TALES OF THE BRUSH: LITERARY MASTERPIECES IN CHINESE PAINTING
THROUGH JANUARY 13, 2008

JAMES MCNEILL WHISTLER (1834–1903)†
THROUGH JANUARY 21, 2008

TALES OF THE BRUSH: CHINESE PAINTINGS WITH LITERARY THEMES
FEBRUARY 9–JULY 27, 2008

FREER AND WHISTLER: POINTS OF CONTACT†
OPENED FEBRUARY 23, 2008 (LONG-TERM)

SURFACE BEAUTY: AMERICAN ART AND FREER'S AESTHETIC VISION
OPENED FEBRUARY 23, 2008 (LONG-TERM)

JAPANESE ARTS IN THE EDO PERIOO 1615–1868
THROUGH FEBRUARY 24, 2008
MARCH 8–OCTOBER 19, 2008

THE POTTER'S MARK: TEA CERAMICS AND THEIR MAKERS
THROUGH FEBRUARY 24, 2008

TEA FOR EVERYONE: POPULAR CERAMICS FOR ORINKING TEA IN JAPAN
MARCH 8–OCTOBER 19, 2008

GUESTS OF THE HILLS: TRAVELERS AND RECLUSES IN CHINESE LANDSCAPE PAINTING
AUGUST 23, 2008–MARCH 15, 2009

LONG-TERM

ANCIENT CHINESE ART†

ARTS OF THE INDIAN SUBCONTINENT AND THE HIMALAYAS

ARTS OF THE ISLAMIC WORLD†

8LACK & WHITE: CHINESE CERAMICS FROM THE 10TH–14TH CENTURIES

BUDOHIST ART†

CHARLES LANG FREER AND EGYPT†

JAPANESE SCREENS†

KOREAN CERAMICS†

THE PEACOCK ROOM

THE RELIGIOUS ART OF JAPAN†

SMALL MASTERPIECES: WHISTLER PAINTINGS FROM THE 1BBOS

VIETNAMESE CERAMICS FROM THE RED RIVER DELTA

Education and Public Programs

Rumi at 800: A Sufi Celebration marked the beginning of a year of connections. This day-long event honored the great poet and mystic Jalal al-Din Rumi (born 1207) and highlighted interrelationships among the arts. Programs and resources this year explored relationships between poetry and painting, landscape and literature, cultural exchange and artistic expression, heaven and earth, people and place. We hosted scores of students and professionals from museums around the world, exchanging ideas, forging partnerships, and making connections that will long benefit our cultural institutions. Connections to museum visitors, both onsite and online, are at the heart of our work. More than sixty thousand visitors participated in our programs, and another six hundred thousand students and art lovers took advantage of the department's resources. Thanks go to all those who supported the department's efforts in the important and inspiring task of connecting visitors and works of art.

Docents and Tours

Docents provided both guided tours and informal spotlights in special exhibitions and in the permanent collection galleries. They led more pre-program tours and introduced an increased number of visitors to the Freer and Sackler collections by integrating the art on view with performances, talks, and other educational programs. The docents served more than fourteen thousand adults and children throughout the year.

In addition to ongoing training sessions on new exhibitions, docents learned more about the permanent collection through training sessions presented by curators and guest scholars on the arts of the Islamic world, arts of the Indian subcontinent and the Himalayas, and American art. Sessions on working with homeschool groups, understanding learning disabilities, and providing verbal description for visitors with hearing impairments strengthened the docents' ability to serve special audiences.

School and Teacher Programs

We thank Nancy Fessenden for her ongoing support of programs for youth and teachers.

Educational Publications

The spring 2008 issue of Asian Art Connections focused on *Taking Shape: Ceramics in Southeast Asia*. Intended for teachers of students in grades three through five, it featured a poster of selected ceramics and pottery tools, and it contained a visual arts and social studies classroom activity exploring the effect of cultural exchange on artistic expression. Montgomery County Public Schools in Maryland requested copies of the issue to distribute to all elementary art teachers in the county.

The fall 2008 issue of Asian Art Connections provided an introduction to *Garden and Cosmos: The Royal Paintings of Jodhpur*. It featured a poster of the painting *The Emergence of Spirit and Matter* and presented a visual arts classroom activity for grades nine through twelve exploring the depiction of abstract concepts in art.

Teacher Workshops

Empress Chung: Korean Folklore through Animated Film
JUNE 3, 2008

Freer Highlights
JUNE 7, 2008
Offered as part of the University of Virginia School of Continuing and Professional Studies course "Aesthetics in Education"

Muraqqa'
JUNE 27, 2008
Offered as part of the University of Maryland Center for Renaissance and Baroque Studies Summer Institute's Program "The Arts of India: 1556–1658"

Buddhist Art
AUGUST 18, 2008
Office of the State Superintendent of Education's Statewide Conference for the District of Columbia

jumpstART the School Year
AUGUST 21, 2008
Back-to-School Night for Educators

Teen Programs

Young Voices/New Poems
OCTOBER 27, 2007
The culmination of a teen poet residency was a two-hour poetry performance as part of the Rumi at 800 event. Eight young poets presented their interpretation of works of art in the Freer collection to more than 3,500 visitors. Poets were Kiimara Baker, Kaylah Miranda, Lynda Nguyen, Bianca Martinez, Lily Reeder, Ramona Santana, Thandiwe Hunter, and Catherine Frost.

Brave New Voices
JULY 10, 2008
The Freer Gallery of Art and the Smithsonian American Art Museum held the poetry slam semifinals of the Brave New Voices 2008 international youth poetry festival sponsored by Youth Speaks. The Freer also presented a Teacher's Mixer with discussions, materials, and an art and poetry workshop led by educator Ryan Hill of the Hirshhorn Museum and Sculpture Garden. This festival is documented in the television series *Brave New Voices*, which will premiere on HBO in April 2009.

ImaginAsia Family Programs

Nearly four thousand museum visitors participated in ImaginAsia programs this year, which led to seventeen different hands-on activities for families being developed, tested, and implemented in the classroom. New activity books were produced for the special exhibitions *Patterned Feathers, Piercing Eyes*; *Wine, Worship, and Sacrifice*; *Yellow Mountain*; *Seascapes*; and *Muraqqa'* as well as for the Rumi at 800 celebration, the anime and the Korean film festivals, and the Haupt Garden's spring festival. The Sultan Qaboos Cultural Center distributed three thousand copies of *Calligraphy of the Islamic World* to college students and others served by the Center. Thousands of other activity books were made available to visitors at the museums' information desks, in the Freer's Indian and Islamic galleries, and in the *Taking Shape* exhibition.

A temporary second ImaginAsia classroom featured displays of the process of creating artworks, including Japanese woodblock prints, Tibetan paintings, and bronze casting in Nepal, along with special areas for storytelling and playing Asian musical instruments. Both classrooms were filled during summer programs and family days.

We are grateful to the Sultan Qaboos Cultural Center, the Hauge family, the Korea Foundation, the Pannonia Foundation, and Mrs. Susan Cohen for their support of the ImaginAsia program.

Festivals

Rumi at 800: A Sufi Celebration
OCTOBER 27, 2007

Sixth Annual National Cherry Blossom Festival
APRIL 5, 2008

Adult Programs

Poetry Reading
OCTOBER 27, 2007
Jane Hirschfield, poet

PERFORMANCE AND CONVERSATION
Birth of a nASIAN
MAY 17, 2008
Kate Rigg and Lyris Hung of Slanty Eyed Mama

GALLERY TALK
Wondrous Wardrobes and Marvelous Margins
JUNE 10, 2008
Molly Aitken, art historian

Journeys: A Celebration of East Asian Painting and Poetry
Held in conjunction with *Yellow Mountain*

Gary Snyder: Mountains and Rivers without End
JULY 12, 2008
Gary Snyder, poet

Moving through Mountains with Chinese Poets
JULY 19, 2008
Jonathan Chaves, George Washington University

Moving through Mountains with Chinese Artists
Chinese Landscape Painting
JULY 20, 2008
Joseph Chang, curator

LIVING STORIES, LIVING GODS
(CONTINUED THROUGH FALL 2008)

Children Playing Gods
SEPTEMBER 20, 2008
Irfana Majumdar and Arshad Mirza, film directors

Articulations

Articulations is a series of thematically linked interdisciplinary events that offers visitors a broad-based perspective on the Freer and Sackler collections and exhibitions.

ARTICULATIONS 2007: MAKING PLACE
(Continued from September 2007)
The 2007 series explored connections among people, perceptions, and place.

Art for Haven's Sake
OCTOBER 16, 2007
Lee Glazer, curator

Sublime Worlds of Edo
NOVEMBER 27, 2007
James Ulak, curator

Under the Red Cliff
DECEMBER 11, 2007
Linda Fang, storyteller

Legendary Places in Chinese Art
DECEMBER 15, 2007
Linda Fang, storyteller

ARTICULATIONS 2008: BETWEEN HEAVEN AND EARTH
The 2008 series explored connections between humans and the supernatural.

The World is Cruel When It's Changing: Edo, Imamura, and *Eijanaika*
DECEMBER 9, 2007
Panel discussion and film screening

Amid Golden Clouds
FEBRUARY 5, 2008
Motoko Maio, artist

Close Encounters with Invisible Worlds
MARCH 8, 9, 15, AND 16, 2008
Gregory Smits, Pennsylvania State University

Demon Quellers and Deities of Delight
MARCH 8
Parody and Enlightenment
MARCH 9
Through the Lens of the Natural World
MARCH 15
Pleasure, Diversion, and Eroticism
MARCH 16

The Compassionate Art of Indian Temple Sculpture
MAY 10, 2008
Benoy K. Behl, filmmaker

Extraordinary Tales of China's Yellow Mountain
JUNE 8 AND 29, 2008
Linda Fang, storyteller

The Monument of the Book
AUGUST 2, 2008
Jason Freitag, Ithaca College

The Shroud of the Sufi
AUGUST 3, 2008
Jason Freitag, Ithaca College

Bill and Mary Meyer Concert Series

Established in memory of Dr. Eugene Meyer III and Mary Adelaide Bradley Meyer. Supported by the New York Community Trust—The Island Fund, Elizabeth E. Meyer, Melissa and E. Bradley Meyer, the Meyer Concert Series Endowment, and numerous additional donors.

Musicians from Marlboro I
NOVEMBER 7, 2007

ModernWorks, with guest artist Margaret Leng Tan
NOVEMBER 29, 2007
World premieres of Ge Gan-ru's String Quartet no. 5 and "Wrong! Wrong! Wrong!"

Stefan Hussong, accordion; Mike Svoboda, trombone
MARCH 6, 2008
Presented in conjunction with *Patterned Feathers, Piercing Eyes*

Musicians from Marlboro II
MARCH 18, 2008

Music at the Crossroads: Continuum
APRIL 10, 2008
World and U.S. premieres and recent works by Central Asian and Mongolian composers

Musicians from Marlboro III
APRIL 16, 2008

Shanghai Quartet
APRIL 23, 2008
World premiere of Chen Yi's "From the Path of Beauty" (string quartet version), co-commissioned by the Freer and Sackler Galleries in honor of the Shanghai's 25th anniversary

Asian Music and Dance

CONCERTS

Rumi's Poetry in Song: Kazem Davoudian Ensemble
OCTOBER 27, 2007
Made possible through support from Koç Holding

Persian National Music Ensemble
OCTOBER 27, 2007
Made possible through support from Koç Holding

Premiere Works: Music From China Ensemble
NOVEMBER 4, 2007
Winning compositions from the 17th annual Music From China International Composers Competition

Kinsmen: Dakshina Ensemble
NOVEMBER 10, 2007
Featuring Rudresh Mahanthappa and Kadri Gopalnath, saxophones

Sagye: The Korean Gayagum Quartet
JANUARY 13, 2008
Presented in conjunction with Korean American Day and cosponsored with the Asian Cultural History Program of the National Museum of Natural History

Music from Japan: Ancient Flutes/Modern Percussion
MARCH 1, 2008
Featuring Reigakusha gagaku ensemble, with Yasunori Yamaguchi, percussion
Presented in conjunction with *Patterned Feathers, Piercing Eyes*

Edo Live: Shinnai Narrative Song and Puppetry
APRIL 11, 2008
Tsuruga Wakasanojo XI, shamisen and voice; Nishikawa Koryu V, *shinnai* puppetry; Tsuruga Isejiro, shamisen
Made possible with support from the ID Group and presented in conjunction with *Patterned Feathers, Piercing Eyes*

Escape to Nature: Chinese *Kunqu* Theater
JUNE 13 AND 14, 2008
Performed by Ji Zhenhua, Liang Guyin, Liu Yilong, Bai Yuhui, Wen Yuhang, Shang Jing, and members of the New York Chinese Opera Society. Presented in cooperation with the Wintergreen Kunqu Society and in conjunction with *Yellow Mountain*

The Magic Mountain: Taiwanese Puppet Theater
JUNE 21 AND 22, 2008
Performed by Liao Wen-ho's Glove Puppet Theater. Presented in cooperation with the Taipei Cultural Center, New York, and presented in conjunction with *Yellow Mountain*

Arab Music from Iraq
JULY 31, 2008
Rahim Alhaj, *oud*; Souhail Kaspar, percussion
Cosponsored by the Center for Contemporary Arab Studies, Georgetown University, Washington, D.C.

Lecture-demonstrations

Music in Bhutan: Sonam Dorji, *drang yen* (lute)
Bhutan: Masked Dances of the Monastery
JUNE 27 AND 28; JULY 3 AND 6, 2008
Featuring Sangay Wang-chug, Francoise Pommaret, and dancers from Bhutan
Presented in conjunction with the Smithsonian Folklife Festival

Lecture

Bhutan Traditions: Kunzang Choden
JUNE 25, 2008
Presented in conjunction with the Smithsonian Folklife Festival

Podcasts

Live concert recordings, complete program notes, photos from performances, and images of related artwork from the collections. First date indicates when recording was downloaded to subscribers and made live on the Freer and Sackler website (www.asia.si.edu)

Premiere Works: Music From China Ensemble
JANUARY 3, 2008. RECORDED IN CONCERT NOVEMBER 4, 2007

Enjoying the Flowers: Chinese Music and Drama
The Gang-a-Tsui Ensemble of Taiwan
APRIL 29, 2008. RECORDED IN CONCERT APRIL 22, 2007

Musicians from Marlboro
MAY 30, 2008. RECORDED IN CONCERT MARCH 18, 2008

North Indian Classical Music
Vishwa Mohan Bhatt, *mohan vina*; Subhen Chatterjee, tabla
JUNE 10, 2008. RECORDED IN CONCERT MARCH 28, 2008

Portrait of Hwang Byungki: New and Traditional Music for Korean Instruments
JULY 8, 2008. RECORDED IN CONCERT JUNE 5, 2007

Sufi Music from Iran: Persian National Music Ensemble
SEPTEMBER 24, 2008. RECORDED IN CONCERT OCTOBER 27, 2007. (STUDIO RECORDING PROVIDED BY THE ARTISTS.)

Film

These films, presented to complement the museums' collections and exhibitions, provide insights into various Asian regions and cultures as well as highlight the artistic achievements of Asian filmmakers.

2007 DC ASIAN PACIFIC AMERICAN FILM FESTIVAL

View from a Grain of Sand
Directed by Meena Nanji, 2006
OCTOBER 6, 2007

New Year Baby
Directed by Socheata Poeuv, 2006
OCTOBER 6, 2007

WITH LOVE: NEW FILMS FROM SOUTHEAST ASIA

Cosponsored by the GRACE Heritage Foundation and the Association of Southeast Asian Nations (ASEAN)
(CONTINUED FROM SEPTEMBER 2007)

Love Conquers All
Directed by Tan Chui Mui, 2006
OCTOBER 12, 2007

Before We Fall in Love Again
Directed by James Lee, 2006
OCTOBER 14, 2007

Village People Radio Show
Directed by Amir Muhammad, 2007
OCTOBER 26, 2007

Singapore Dreaming
Directed by Woo Yen Yen and Colin Goh, 2006
OCTOBER 28, 2007
Guests: Woo Yen Yen and Colin Goh, directors

A MAN VANISHES: THE LEGACY OF SHOHEI IMAMURA

Cosponsored by the Toshiba International Foundation. Copresented with the AFI Silver Theatre and Cultural Center

Each film was directed by Shohei Imamura.

Pigs and Battleships
1961
NOVEMBER 9, 2007

My Second Brother
1959
NOVEMBER 16, 2007

A Man Vanishes
1967
NOVEMBER 18, 2007

Lights of Night
1958
NOVEMBER 30, 2007

Stolen Desire
1958
DECEMBER 2, 2007

Black Rain
1989
DECEMBER 7, 2007

Panel Discussion
The World is Cruel When It's Changing: Edo, Imamura, and Eijanaika
James Quandt, Cinematheque Ontario; Joan Mellen, author; Gerald Figal, Vanderbilt University
Presented in conjunction with *Patterned Feathers, Piercing Eyes*

Eijanaika (a.k.a. Why Not?)
1981
DECEMBER 9, 2007

Dr. Akagi
1998
DECEMBER 14, 2007

The Profound Desire of the Gods
1968
DECEMBER 16, 2007

IRANIAN FILM FESTIVAL 2008

Cosponsored by the ILEX Foundation

Persian Carpet
Various directors, 2007
JANUARY 4 AND 6, 2008

Unfinished Stories
Directed by Pourya Azarbayjani, 2007
JANUARY 11 AND 13, 2008

Iran, Seven Faces of a Civilization
Directed by Farzin Rezaeian, 2007
JANUARY 12, 2008
Cosponsored by the Search for Common Ground's US-Iran Program

Havana File
Directed by Alireza Raisian, 2006
JANUARY 18 AND 20, 2008

Rule of the Game
Directed by Ahmad Reza Motamedi, 2007
JANUARY 25 AND 27, 2008

Red Robin
Directed by Parviz Sheikhtadi, 2006
FEBRUARY 15 AND 17, 2008

REBEL, ARTIST, SUPERSTAR: THE FILMS OF TADANOBU ASANO

Cosponsored by the John F. Kennedy Center for the Performing Arts, the Japan Commerce Association of Greater Washington, the Japan Information and Culture Center of the Embassy of Japan, and Mrs. H. William Tanaka

Vital
Directed by Shinya Tsukamoto, 2004
FEBRUARY 1, 2008
Guest: Tadanobu Asano

Last Life in the Universe
Directed by Pen-ek Ratanaruang, 2003
FEBRUARY 2, 2008
Guest: Tadanobu Asano

Sad Vacation
Directed by Shinji Aoyama, 2007
FEBRUARY 3, 2008
Guest: Tadanobu Asano

Tori
Directed by Tadanobu Asano, 2004
FEBRUARY 8, 2008

Bright Future
Directed by Kiyoshi Kurosawa, 2003
FEBRUARY 10, 2008

ENCHANTED FORESTS, SPIRITUAL JOURNEYS: FOUR RECENT FILMS FROM SRI LANKA

Cosponsored by the Embassy of Sri Lanka, Washington, D.C., and the National Film Corporation of Sri Lanka

Against the Tide
Directed by Sudath Devapriya, 2004
MARCH 2, 2008

Fire Fighters
Directed by Somaratne Dissanayake, 2004
MARCH 7, 2008

Fancy Rains
Directed by Priyantha Colombage, 2003
MARCH 9, 2008

The Tender Trap
Directed by Anuruddha Jayasinghe, 2005
MARCH 9, 2008

CHINA: THREE VIEWS

Electric Shadows
Directed by Xiao Jiang, 2004
MARCH 14, 2008
Presented in conjunction with National Women's History Month

Summer Palace
Directed by Lou Ye, 2006
MARCH 16, 2008

Still Life
Directed by Jia Zhangke, 2006
MARCH 21, 2008
Presented in conjunction with the Environmental Film Festival DC

KOREAN FILM FESTIVAL DC 2008

Cosponsored by the Korea Foundation and the Korean Film Council. Copresented with the AFI Silver Theatre and Cultural Center and the National Museum of Women in the Arts

Tazza: The High Rollers
Directed by Choi Dong-hoon, 2006
APRIL 4, 2008

I'm a Cyborg, But That's Okay
Directed by Park Chan-wook, 2006
APRIL 6, 2008

Driving with My Wife's Lover
Directed by Kim Tae-sik, 2006
APRIL 13, 2008

Grain in Ear
Directed by Zhang Lu, 2006
APRIL 18, 2008

Our School
Directed by Kim Myeong-joon, 2007
APRIL 20, 2008

Secret Sunshine
Directed by Lee Chang-dong, 2007
APRIL 25, 2008
Guest: Lee Chang-dong, director

Peppermint Candy
Directed by Lee Chang-dong, 2000
APRIL 27, 2008
Guest: Lee Chang-dong, director

The Marines Who Never Returned
Directed by Lee Man-hee, 1962
MAY 2, 2008

Wildflower in the Battlefield
Directed by Lee Man-hee, 1974
MAY 4, 2008

Ad Lib Night
Directed by Lee Yoon-ki, 2006
MAY 11, 2008

Dasepo Naughty Girls
Directed by E. J-young, 2006
MAY 16, 2008

If You Were Me 2
Various directors, 2005
MAY 18, 2008

SIXTH ANNUAL CHERRY BLOSSOM ANIME MARATHON
Cosponsored by Otakorp, Inc., and the Japan Information and Cultural Center, Embassy of Japan. Presented in conjunction with the National Cherry Blossom Festival
APRIL 5, 2008
Guest: Roland Kelts, author

Jungle Emperor Leo
Directed by Yoshio Takeuchi, 1997

Atagoal: Cat's Magical Forest
Directed by Mizuho Nishikubo, 2006

Five Centimeters per Second
Directed by Makoto Shinkai, 2007

Appleseed: Ex Machina
Directed by Shinji Aramaki, 2007

KING HU: INSPIRED BY TAIWAN
Cosponsored by the Taiwan Economic and Cultural Representative Office in the US. Presented in conjunction with *Yellow Mountain*

Dragon Gate Inn
Directed by King Hu, 1967
JUNE 6, 2008

A Touch of Zen
Directed by King Hu, 1971
JUNE 8, 2008

TATSUYA NAKADAI: ICON OF JAPANESE CINEMA
Cosponsored by Film Forum, New York, and the Japan Foundation

Hara Kiri
Directed by Masaki Kobayashi, 1962
JUNE 15, 2008

Immortal Love
Directed by Keisuke Kinoshita, 1961
JUNE 20, 2008

Yojimbo
Directed by Akira Kurosawa, 1961
JUNE 22, 2008
Guests: Tatsuya Nakadai, actor; Teruyo Nogami, author

Untamed
Directed by Mikio Naruse, 1957
JUNE 27, 2008

Kagemusha
Directed by Akira Kurosawa, 1980
JUNE 29, 2008

BHUTAN IN THE GALLERIES
Cosponsored by the Smithsonian Folklife Festival

Travelers and Magicians
Directed by Khyentse Norbu, 2003
JUNE 26 AND JULY 2, 2008
Guests: Tshewang Dendup, actor; Sonam Dorji, musician

THIRTEENTH ANNUAL MADE IN HONG KONG FILM FESTIVAL
Cosponsored by the Hong Kong Economic and Trade Office

Exiled
Directed by Johnny To, 2006
JULY 11 AND 13, 2008

My Name is Fame
Directed by Lawrence Lau, 2006
JULY 18 AND 20, 2008

Exodus
Directed by Pang Ho-cheung, 2007
JULY 25 AND 27, 2008

The Postmodern Life of My Aunt
Directed by Ann Hui, 2006
AUGUST 1 AND 3, 2008

Shaolin Soccer
Directed by Stephen Chow, 2001
AUGUST 8 AND 10, 2008

As Tears Go By
Directed by Wong Kar-wai, 1988
AUGUST 15 AND 17, 2008

Triangle
Directed by Tsui Hark, Ringo Lam, and Johnny To, 2007
AUGUST 22 AND 24, 2008

MAGIC LANTERN PERFORMANCE
Cosponsored by Otsuka America Pharmaceutical, Inc.

The Minwa-za Company of Tokyo
JULY 10, 2008

MEET THE ACTOR: AHN SUNG KI
Cosponsored by the Korea Foundation and the University of Georgia

Nowhere to Hide
Directed by Lee Myung-se, 1999
AUGUST 28, 2008
Guest: Ahn Sung Ki, actor

Radio Star
Directed by Lee Jun-ik, 2006
AUGUST 29, 2008
Guest: Ahn Sung Ki, actor

US-ASEAN FILM FESTIVAL 2008—UNITED BY CONTRASTS: SOUTHEAST ASIAN CINEMA TODAY
Cosponsored by the GRACE Heritage Foundation
(CONTINUED IN OCTOBER 2008)

The Anniversaries
Directed by Ariani Darmawan, 2006
SEPTEMBER 12, 2008

Gone Shopping
Directed by Wee Li Lin, 2007
SEPTEMBER 12, 2008

Slingshot
Directed by Brillante Mendoza, 2007
SEPTEMBER 14, 2008

Invisible City
Directed by Tan Pin Pin, 2007
SEPTEMBER 14, 2008

POOL
Directed by Christopher Chong, 2007
SEPTEMBER 19, 2008

Wonderful Town
Directed by Aditya Assarat, 2007
SEPTEMBER 19, 2008

The Short Films of Apichatpong Weerasethekul
Directed by Apichatpong Weerasethekul, VARIOUS YEARS
SEPTEMBER 21, 2008

Good Morning, Luang Prabang
Directed by Anousone Sirisakda and Sakchai Deenan, 2008
SEPTEMBER 26, 2008

Chants of Lotus
Directed by Nia Dinata, Upi Avianto, Fatima Tobing Rony, and Lasja F. Susatyo, 2007
SEPTEMBER 28, 2008
Guest: Fatima Tobing Rony, director

Lectures and Research Programs

Lectures by Members of the Staff

Jenifer Bosworth. "Temporary, Permanent, and Traveling Exhibitions: The Role of Conservation." Winterthur Conservation Program. Freer Gallery of Art, Washington, D.C. AUGUST 29, 2008.

_____. "The Conservation Challenge: How to Protect Objects in Temporary, Permanent, and Traveling Exhibitions." Friends Appreciation Day. Freer Gallery of Art, Washington, D.C. SEPTEMBER 27, 2008.

Joseph Chang. "Yellow Mountain: China's Ever-Changing Landscape." Traditional China Colloquium of Metropolitan Washington. Georgetown University, Washington, D.C. FEBRUARY 9, 2008

_____. "Agriculture and Sericulture Painting." International symposium on Ancient Chinese Figure Paintings. Shanghai Museum, Shanghai, China. MARCH 14, 2008

Louise Allison Cort. "Traditional and Non-traditional Clay: Notes on Japanese Ceramics in the Twentieth Century." Japan Information and Culture Center, Washington, D.C. OCTOBER 15, 2007

_____. "Pots, Jars, and People in Mainland Southeast Asia." Newberry lecture. DACOR (Diplomatic and Consular Officers, Retired), Washington, D.C. OCTOBER 17, 2007

Louise Allison Cort and Leedom Lefferts. "Making Pots in Mainland Southeast Asia: The Contemporary Scene." Freer Gallery of Art, Washington, D.C. OCTOBER 13, 2007

_____. "Jars in the Highlands of Mainland Southeast Asia." Ceramic Ecology XXI: Current Research on Ceramics. American Anthropology Association, Washington, D.C. DECEMBER 1, 2007

_____. "Jars in the Highlands of Mainland Southeast Asia." Twelfth International Conference of the European Association of Southeast Asian Archeologists (EurASEAA12). Leiden, The Netherlands. SEPTEMBER 5, 2008

Debra Diamond. "Vaishnava Landscapes in Eighteenth-Century Marwar." Association for Asian Studies, Atlanta, GA. APRIL 4, 2008

Janet G. Douglas. "Probing the Past: Objects and Their History." Smithsonian staff picnic, Washington, D.C. JULY 1, 2008

Theresa Esterlund. "No Educator Left Behind: Integrating Education into Exhibition Development." Panelist. Smithsonian Affiliations National Conference, Washington, D.C. JUNE 2, 2008

Massumeh Farhad. "Figural Imagery in the Arts of the Islamic World." Museum of Fine Arts, San Francisco. MARCH 2008

_____. "Picturing the Prophet Muhammad in Persian Manuscript Painting." Hamid and Christina Moghadam Program in Iranian Studies, Division of International Comparative and Area Studies, Stanford University, Stanford, CA. MARCH 2008

Lee Glazer. "Charles Lang Freer as a Collector of American Art." Radio interview. Ann Arbor, MI. NOVEMBER 11, 2007

_____. "The Case of the Dewing Steinway: Marketing Aesthetic Refinement in Teddy Roosevelt's White House." Smithsonian Congress of Scholars, Washington, D.C. NOVEMBER 15, 2007

_____. "Finest Things: Art, Advertising, and Aesthetic Vision in Gilded Age America." University of Glasgow, Glasgow, Scotland. MARCH 11, 2008

_____. "Seascapes: Tryon and Sugimoto." Smithsonian Asian Pacific American Heritage Committee, Washington, D.C. SEPTEMBER 16, 2008

_____. "Framing and Freer: Contextualizing Aestheticism in Works by Tryon, Dewing, and Whistler." Graduate Center, City University of New York, New York, NY. SEPTEMBER 19, 2008

Andrew Hare, Sukesaku Wakiya, Jiro Ueda, Hisashi Higuchi, and Regina Belard. "Workshop on Traditional Gold Application Techniques Used in Japanese Painting and Mounting." Freer Gallery of Art, Washington, D.C. NOVEMBER 12–16, 2007

Andrew Hare. "Exhibition Guidelines and Safe Handling Procedures for East Asian Paintings." Bowdoin College, Brunswick, ME. FEBRUARY 27, 2008

_____. "Opening the Image: Appreciation and Care of Chinese Scrolls and Albums." Bowdoin College, Brunswick, ME. FEBRUARY 28, 2008

_____. "Guidelines for the Display and Storage of East Asian Paintings." Williamstown Art Conservation Center, Sterling and Francine Clark Art Institute, Williamstown, MA. JULY 10, 2008

_____. "Safe Handling Procedures for East Asian Paintings." Williamstown Art Conservation Center, Sterling and Francine Clark Art Institute, Williamstown, MA. JULY 11, 2008

Emily Jacobson. "Winslow Homer Watercolors." Friends Appreciation Day. Freer Gallery of Art, Washington, D.C. SEPTEMBER 27, 2008

Blythe McCarthy. "Recent Research in Metals and Ceramics." Northwest University, Xi'an, China. MARCH 27, 2008

James Ulak. "Expert Perspective, Excellent Impressions: Observation on the James Michener Collection of Japanese Prints." Conference on Exquisite Visions of Japan: Prints from the James A. Michener Collection of the Honolulu Academy of Arts. The Blanton Museum of Art, University of Texas at Austin, Austin, TX. JULY 9, 2008

Tom Vick. "Lou Ye's *Suzhou River* and Independent Chinese Cinema." Baltimore Museum of Art, Baltimore, MD. JUNE 24, 2008

_____. "Asian Cinema: A Field Guide." Otakon, Baltimore, MD. AUGUST 9, 2008

J. Keith Wilson. "Word and Images: Contemporary Korean Art." Seminar on Introduction of Contemporary Korean Art to Foreign Countries. Korea Foundation Cultural Center, Seoul, South Korea. OCTOBER 12, 2007

Reiko Yoshimura. "Procedures for obtaining permissions for image use from North American lenders and museums," "Interpretation of 'fair use' in the United States," and "Japanese image use survey results: Identifying common problems." Presented at the symposium Japanese Images: Using Them to Support Japan Studies Internationally. International House of Japan, Tokyo, Japan. JUNE 23, 2008

Research Programs

ONGOING STAFF RESEARCH PROJECTS

Stephen Allee. Completed documentation phase of Song-Yuan Painting and Calligraphy Project, generating more than a thousand pages of Chinese transcriptions and selected English translation of all texts directly associated with eighty-five works (tenth to fourteenth centuries) in Freer collection; conducted research and translation for exhibition *Guests of the Hills*.

Joseph Chang. Ongoing research on Chinese calligraphy in Freer permanent collection.

Ellen Chase. Conservation and technical study of Asian ceramics, including materials and methods of Islamic Minai ware; development of methods to define areas of restoration on painted ceramics.

Louise Allison Cort. Research on present-day village-based earthenware and stoneware production in Mainland Southeast Asia (with Leedom Lefferts); historical ceramics in Southeast Asia; ceramics in southern Japan and Kyoto as a center of ceramic production, use, and distribution (two projects based on the Freer collections); patronage of Japanese ceramics in seventeenth century.

Debra Diamond. Ongoing research for exhibition and accompanying catalogue for *Yoga: The Art of Transformation*; research on permanent collection of North Indian court painting; Tibetan art.

Janet G. Douglas. Characterization of textile ghosts and alteration on Chinese jades dating to Shang dynasty; study of inlaid turquoise bronze and jade objects dating to Shang dynasty; petrographic study of Khmer sculpture of Koh Ker style.

Massumeh Farhad. Continuing research on *Falnama* (Book of Omens) and practice of divination; research on portraiture in Persian manuscript painting; research on Iranian and Turkish gift-giving practices.

Lee Glazer. Ongoing research for interactive website and digital tours of Peacock Room and Freer's home in Detroit; annotating, indexing, and editing correspondence of Abbott Handerson Thayer and Charles Lang Freer.

Carol Huh. Ongoing research on role of photography, archival materials, and new media in contemporary art; research on work of contemporary South Asian, Chinese, Korean, and Taiwanese artists for Sackler series *Perspectives* and *Moving Perspectives*.

Emily Jacobson. Research on Winslow Homer watercolor techniques; research into best practices for digital documentation of conservation work; preparation for conservation survey of Islamic collections.

Paul Jett. Research on ancient metalworking technology in China and West Asia, with emphasis on silver, gold, and gilding.

Blythe McCarthy. Study of Asian ceramics, including materials and methods of Islamic Minai ware; analysis of pigments on ancient Iranian ceramics; development of methods to define areas of restoration on painted ceramics; thermal expansion studies of glass and cast bronze.

Martha Smith. Survey of prints and drawings by James McNeill Whistler in Freer collections; study of characteristics of Islamic paper.

John Winter. Study of East Asian paintings using scientific methods, funded by Andrew W. Mellon Foundation; materials in Freer collection paintings from Song and Yuan periods; research on organic colorants in East Asian paintings.

Ann Yonemura. Research on illustrated handscrolls, screens, fans, and printed books of *Tale of Shuten Doji* in the museums' collections; research and cataloguing of newly acquired Gerhard Pulverer Collection of Japanese illustrated books.

Colloquium

Chinese Painting Conservation Colloquium

Department of Conservation and Scientific Research Freer Gallery of Art, Washington, D.C. MARCH 2008

Research Associate

Elisabeth West FitzHugh

Fellows and Visiting Scholars

Christina Bisulca. Conservation and Scientific Research. Visiting student from University of Arizona. "Organic Reds in Chinese Painting."

Kerith Koss. Conservation and Scientific Research, Smithsonian Postgraduate Conservation Fellow. "Conservation and Study of Ceramic Vessels from the Ban Chiang Culture, Thailand, in the Collection of the Arthur M. Sackler Gallery."

Susanna Lam. Conservation and Scientific Research. Cotsen Institute for Archaeology, UCLA. "The Sourcing of Nephrite in Ancient China and the Reconstruction of Exchange Networks along the Ancient Silk Road Prior to Han."

Yae Takahashi. Forbes Fellow, Conservation and Scientific Research. "The Occurence and Use of Pigments in East Asian Art."

Meili Yang. Conservation and Scientific Research. University of Arizona. "Thermal Expansion of Ru Ware."

Gallery Shops

Visitors to the Freer and Sackler Galleries added to their museum experiences by purchasing Asian merchandise in the Shops. Catalogues produced exclusively for exhibitions, in particular *Patterned Feathers*, *Piercing Eyes* and *Muraqqa'*, as well as books on Asian art, history, and culture proved popular with museumgoers. Many others bought handmade scarves and jewelry imported from distant lands. Notecards, posters, prints, and an umbrella celebrating Whistler's Peacock Room were produced based on the permanent collections. T-shirts were designed and offered in conjunction with the National Cherry Blossom Festival, and once again the museums sold books, cards, and other items at the Smithsonian's Folklife Festival and at the annual holiday sale. A trunk sale featuring handmade sterling silver or vermeil jewelry by designer Lynn Olander was a success. Online sales grew as Asian art lovers around the world did their shopping at www.freersacklershop.com.

THE GALLERY SHOPS SPONSORED OR PARTICIPATED IN THE FOLLOWING EVENTS DURING FY2008

Programs in the Shop

Meet the Author: Melissa Chiu
FEBRUARY 9, 2008

Meet the Author: Saloni Mathur
APRIL 19, 2008

Design, Publications, and Website

Once again, this year of international exhibitions provided a range of opportunities for those in the offices of exhibition and graphic design, publications, and the website to put their creativity and perseverance to the test. The challenge of designing and installing exhibitions that showcased valuable works of art from other museums and lenders as well as from the Freer and Sackler collections was exceeded, all to the benefit of the thousands of visitors who toured the galleries. Ancient gold and silver objects, long buried in graves in Vani, once more sparkled and drew the admiration of viewers. One particular achievement was the skilled yet subtle lighting of Japanese screens in the exhibition *Patterned Feathers, Piercing Eyes*. With the encouragement of collector Joe Price, lighting designer Richard Skinner expertly implemented a timed system that illuminated selected screens as if they were being viewed throughout the day. This achievement presented a rare opportunity to experience these prized Japanese works in dynamic natural light. A digital presentation of contemporary black-and-white images of cloud-covered mountain tops taken by Chinese photographer Wang Wusheng was shown in conjunction with *Yellow Mountain: China's Ever-Changing Landscape*. Collaboration among all members of the design department, headed by Karen Sasaki, resulted in exhibitions and graphics that were clearly presented to help visitors enjoy their museum experience.

The publications team, led by Jane Lusaka, produced exhibition catalogues, interpretive materials, and educational information that complemented the museum-wide effort to reach our audiences around the world. The publication of two more volumes to *Encompassing the Globe* completed the three-volume set produced in conjunction with that ground-breaking exhibition in 2007. *Japanese Masterworks from the Price Collection* complemented the Sackler presentation of *Patterned Feathers, Piercing Eyes*, and much staff time was devoted to editing and designing the catalogue for the upcoming exhibition *Garden and Cosmos*. In addition, the museums' quarterly calendar, program notes to accompany performances with the Bill and Mary Meyer concert series, the annual record and *Asiatica*, and other ephemera were edited and produced.

The website, managed by Sarah Sullivan, brought the museums' collections and exhibitions to an ever-growing international audience. The Freer and Sackler's first online catalogue, *Ceramics in Mainland Southeast Asia*, has been tested and is prepared to launch publicly in the coming months. This not only makes the Hauge collection of ceramics available to an international audience, but it also marks the beginning of other online endeavors to share our knowledge and holdings of Asian works of art. In addition, the website provided added dimensions to exhibitions such as *Wine, Worship, and Sacrifice* by comparing in situ and installation views of objects found in Vani burial sites. Together, these departments add an invaluable dimension to the museum experience.

Museum Publications

Encompassing the Globe: Portugal and the World in the 16th and 17th Centuries. Vol. 2, Reference Catalogue. Edited by Jay A. Levinson. Washington, D.C.: Arthur M. Sackler Gallery, Smithsonian Institution, 2007.

Encompassing the Globe: Portugal and the World in the 16th and 17th Centuries. Vol. 3, Essays. Edited by Jay A. Levinson. Washington, D.C.: Arthur M. Sackler Gallery, Smithsonian Institution, 2007.

Japanese Masterworks from the Price Collection. Contributions by Tsuji Nobuo, John M. Rosenfield, Joe D. Price, and Frank O. Gehry. Washington, D.C.: Arthur M. Sackler Gallery, Smithsonian Institution, in collaboration with Shogakukan, Inc., Tokyo, 2007.

Scholarly Publications

James McNeill Whistler in Context: Essays from the Whistler Centenary Symposium, University of Glasgow. Edited by Lee Glazer, Margaret F. MacDonald, Linda Merrill, and Nigel Thorp. Freer Gallery of Art Occasional Papers, n.s., vol. 2. Washington, D.C.: Freer Gallery of Art, Smithsonian Institution, 2008.

Publications by Members of the Staff

Lynn B. Brostoff, Jhanis J. Gonzales, Paul Jett, Yang Junchang, and R.E. Russo. "LA-ICP-MS methodology for trace element analysis of archaeological metals: Problems and solutions," 31–37. METAL 07. Amsterdam: ICOM-CC, 2007.

Joseph Chang. "A Wild Man and His Cloud Boat on the Yellow Sea: The Monk Xuezhuang and His Huangshan Residence." *Orientations* (MAY 2008).

_____. "Art and Dreams: Contemporary Chinese Art around the Capital." *In Art and Dreams: Contemporary Chinese Art around the Capital*. Adelphi, MD: University of Maryland University College, 2008.

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Library Serivces

Library Services

In June 2008 the staff completed the migration of more than 56,000 bibliographic records of the Freer and Sackler Library's online catalog to SIRIS, the Smithsonian Institution Libraries catalog.

From September 24 to 28, 2007, the Library hosted an annual workshop, "Japanese Illustrated Books, 1615–1868," as part of the University of Virginia Rare Book School programs. This workshop was led by Dr. Ellis Tinios, an honorary lecturer at the University of Leeds, research associate at the University of London, and special assistant at the British Museum. Dr. Tinios used the Library's rare book collection as well as the Pulverer Collection in the Freer Gallery of Art as teaching material.

Significant Acquisitions

Mr. and Mrs. Victor Hauge donated 634 volumes of books (261 titles), mostly on Japanese and Chinese art. The majority of the gift consisted of folio-size art books published in the early twentieth century before World War II. These out-of-print titles are generally available only through antiquarian book dealers at a high price. The donation also included many important research titles that were missing from the Library's collection and otherwise would not have been possible to acquire. The gift made the Library's resources for the study of Japanese art substantially richer.

Duncan Whittome donated an important collection of thirty-nine books on the Middle East to the Freer and Sackler Library. The Whittome collection includes a number of eighteenth- and nineteenth-century publications, among them *The Ruins of Palmyra, Otherwise Tedmor, in the Desert* (London, 1753) and *The Ruins of Balbec, Otherwise Heliopolis, in Coelosyria* (London, 1757).

During the 2008 fiscal year the Library acquired a total of 3,019 volumes, with 1,361 volumes being purchases and 1,658 received as gifts.

Archives and Slide Library

Management

With the addition of Rachael Woody as archivist, the backlog of collections cataloging has been drastically cut, and opportunities for access and outreach have emerged. A comprehensive database of the collections and a rationalization for shelf space were completed, allowing thorough inventory control of the Archives' collections for the first time. In addition, the process of dispositioning records to Smithsonian Institution Archives (SIA) was started, and presentations were made to appropriate departments to revise the use of disposition schedules.

Collections

With the efforts of the staff, assisted by dedicated volunteers and interns, the backlog of collections cataloging and processing has been greatly diminished. Focus is now directed to using the improved features of the Smithsonian Institution Research Information System (SIRIS) to develop strategies that will assist in accessing materials. New features allow image collections to be displayed in a variety of ways, such as contact sheets or album pages.

The following collections received significant processing and online records or finding aids:

The People of India is an expansive eight-volume set of ethnography published in limited editions in 1868 by the India Office in London. Illustrated with more than 460 photographs from a variety of studios and amateur contributors, the volumes are the first ethnographic study illustrated with photography, and as such they are an extremely important resource for the study of early photography in South Asia. Due to the fragile condition of the books, staff and conservators disassembled the volumes for easier access and long-term preservation. With help from a grant received from the Smithsonian Collections Information Management Committee through the CIS-IRM Pool Fund, these important volumes were scanned, cataloged, and made available on SIRIS.

The forty-four glass-plate negatives depicting Empress Dowager Cixi (1835–1908) and members of the Qing court in China were documented and cataloged into SIRIS. These are the only original negatives outside of China of these now-historical photography sessions held in the early twentieth century, and their increased availability has generated significant international attention. Images were featured in a Nippon Television Network Corporation special on women of China, which aired throughout Japan. Selections were also featured in a *Smithsonian Magazine* online article.

Other collections that were made available online include:

- Correspondence and miscellaneous documents relating to Charles Lang Freer's acquisition of biblical manuscripts and Byzantine gold treasures.

- A selection of materials related to Dwight William Tryon's professional and personal life, with correspondence, photographs, a sketchbook, and newspaper clippings from 1872 to 1930.

- The papers (1945–96) of James Cahill, with personal and professional correspondence and project files documenting his many publications, lectures, and activities in the field of Asian art.

- The papers (1919–57) of A.W. Bahr, with his numerous notes and memoirs as a collector and dealer, his correspondence with other collectors, and photographs of Chinese jade, pottery, paintings, and other art objects.

Additionally, Maggie Stockel, an intern from the University of California at Merced, completed a two-month conservation project on the papers of Ernst Herzfeld. Working with paper conservator Emily Jacobson, the intern finished rehousing Herzfeld's notebooks, photographs, and drawings, and then created an inventory of the drawings for future conservation and cataloging projects.

Research

Research queries and visits to the Archives increased dramatically this year due to the growing recognition in the scholarly community of the breadth and value of our collections, particularly in documenting the development of Asian art markets and networks of collecting in the West.

Over the summer numerous scholars visited the Archives specifically to research the development of Chinese art collecting in the United States. In addition, two Smithsonian Fellows worked primarily with the Archives collections. Dr. Yiyou Wang researched the collector C.T. Loo and his long association with Charles Lang Freer and the Freer Gallery of Art. Dr. Clayton Brown studied the role of the Freer Gallery in the establishment of Chinese archaeology in the early twentieth century, focusing on the papers of Carl Whiting Bishop.

A team of archaeologists, led by Dr. Carlo Cereti of Rome, spent two weeks in the Archives studying the Paikuli monument materials in the Ernst Herzfeld Papers. Their research provided valuable insight into this important aspect of Herzfeld's scholarship. Archives staff also participated in researching the Peacock Room by supplying early photographs of its installation, with Freer's original selections of ceramics, in his home in Detroit.

Outreach

This year the staff initiated a series of programs to develop greater awareness of the Archives and its collections. We hosted departmental visits to show collection highlights to staff members from Collections Management, Public Affairs, and Development. The sessions generated substantive discussion and prospects for future collaborative projects. In addition, we conducted tours for the docents who expressed a strong interest in learning more about the institutions.

Early in 2008, the Archives staff inaugurated a series of bimonthly Friday afternoon emails that were sent to all staff. The emails include digital images of collection items to highlight amusing, interesting, or topical items and to remind staff of the rich history of our institution and its founders. The posts have received an enormously positive response, and we hope they inspire other departments to undertake similar projects to strengthen our sense of staff community.

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Credits

Cover: Candlestick, Afghanistan, ca. 1150–1200; brass, hammered and chased, inlaid with copper, silver, and black organic material; Purchase, F1951.17.

Director's Letter: Installation shots from *The Tsars and the East: Gifts from Turkey and Iran in the Moscow Kremlin*. All images courtesy Freer and Sackler photographers, © FSG.

Details: "Bronze Ambition": Miniature shrine with Hevajra in a circle of yogini, Angkor Thom, Siem Reap, Cambodia, Angkor period, late 12th–early 13th century, gilded bronze, National Museum of Cambodia, Ga 2494. "Telling Tales": images 1–3, © FSG; image 4, courtesy of Xanthe Gresham. "Stoneware to Software": photo courtesy of Louise Allison Cort. "X Marks the Art": all images courtesy of the Department of Conservation and Scientific Research, Freer and Sackler Galleries, © FSG. Clockwise from top right: Carved lacquer tray with pommel scroll design, gift of Arthur M. Sackler, S1987.372. *Early Evening* by Winslow Homer, United States, 1881, oil on canvas, gift of Charles Lang Freer, F1908.14a. Plate, Iran, 4th century, Sasanian period, silver and gilt, F1934.23. Bodhisattva Avalokiteshvara, Western Tibet, 11th century, attributed to Mati, brass alloy with copper and tin inlay, colored wax, traces of gilding and pigment, F2001.2a-d. Nepalese-Chinese-style bodhisattva, China, 13th century, lacquer, cloth, traces of blue, gold, and green paint, and gold leaf, F1945.4.

To Russia with Love: (pp. 8–9, 12–13, 16–17, 20–21) gallery views from *The Tsars and the East: Gifts from Turkey and Iran in the Moscow Kremlin*, images courtesy Freer and Sackler photographers, © FSG. (p. 11) *Icon of Mother of God Galaktotrophousa*, Moscow, Russia; painting: 16th century; *oklad*: 14th century; gold, silver, pearls, precious stones, wood; repoussé, chasing, filigree, enamel, tempera; The Moscow Kremlin Museums. (p. 15) Shield, (Qazvin?), Iran, 16th century; master: Muhammad Mumin; watered steel, gold, rubies, pearls, turquoise, fabric, fringe; forging, chasing, carving, damascening, filigree, gilding, silvering, flat chasing; The Moscow Kremlin Museums. (p. 18) Stikharion (surplice) yoke; silk (altabas): Turkey, 17th century, embroidery, Russia, mid-17th century; silk, canvas, gold, silver, precious gems, pearls, embroidery, weaving, enamel, chasing; The Moscow Kremlin Museums.

Year of Living Videographically: (pp. 22–25) Fiona Tan, *Saint Sebastian*, courtesy of the artist and Frith Street Gallery, London. (pp. 26–27) Sun Xun, *Shock of Time*, courtesy of Max Protetch Gallery, New York; artist quote from ArtForum.com, August 2008, as told to and translated by Dawn Chan. (pp. 28–29) Shahzia Sikander, *SpiNN* and *Pursuit Curve*, courtesy of the artist and Sikkema Jenkins & Co.; artist quote from interview with Fereshteh Daftari of the Museum of Modern Art for *Shahzia Sikander: Intimate Ambivalence* (Ikon and Daad, 2008). (p. 30) Still from *Liu Lan*, by Yang Fudong, 2003; single-channel video, 35 mm, b&w transferred to DVD, 14 min; courtesy of the artist and Shanghart Gallery, Beijing. (p. 31, top to bottom) *The Ground, the Root, and the Air: The Passing of the Bodhi Tree* by Jun Nguyen-Hatsushiba, courtesy of the artist and Lehmann Maupin Gallery; *Seven Intellectuals in a Bamboo Forest: Part I* by Yang Fudong, courtesy of the artist and Shanghart Gallery; *San Yuan Li* by Cao Fei and Ou Ning, courtesy of the artists and Vitamin Creative Space, Guangzhou; *The Farmers and the Helicopters* by Dinh Q. Lé, collection of the Queensland Art Gallery, 2007.005; *Brick Sellers of Kabul* by Lida Abdul, courtesy of the artist and the Giorgio Persano Gallery, Italy; second video still from *San Yuan Li*.

Breaking with Tradition: All objects gifts of Charles Lang Freer, images courtesy Freer and Sackler photographers, © FSG. (pp. 32–33) Longquan ware vase, Longquan, Zhejiang province, China, 13th–14th century, stoneware with celadon glaze and Japanese lacquer repairs, F1909.355a-b. (pp. 34–35) Bowl, Korea, 15th century, stoneware with white slip inlay under clear glaze; Japanese gold lacquer repairs, F1898.31. Tea bowl, Korea, second half of 16th century, Choson period, porcelain with clear glaze and gold lacquer repairs, F1897.87. Seto or Meno ware tea bowl, Japan, early 16th century, stoneware with iron and ash glazes over iron slip, *maki-e* lacquer repairs, F1900.53. (p. 36, top) Tea bowl (possibly Rakuzan ware), Japan 18th–mid-19th century, stoneware with white slip brushed under wood-ash glaze, gold lacquer repairs, F1898.70. (p. 36, bottom) Dish, Japan, 18th century, stoneware with white slip under clear, gold lacquer repairs, F1904.329. (p. 37, top) Chayang ware tea bowl in style of Jian ware, Nanping, China, 13th–14th century, stoneware with white slip under translucent yellow glaze, metal rim, gold lacquer repairs, F1911.30. (p. 37, bottom) Tableware bowl, Korea, mid-15th century, Choson period, stoneware with white slip under clear, greenish glaze, Japanese gold lacquer repair, F1904.114.

In Your Dreams: (p. 39) *Hell*, Iran or Turkey, ca. 1580s, opaque watercolor and gold on paper, Topkapı Palace Museum, Istanbul, H.1703, f.21b. (p. 40, clockwise from top right) detail, *Sun*, probably Iran, 1580s, opaque watercolor and gold on paper, Topkapı Palace Museum, Istanbul, H.1702, f.5b. Detail, *Zodiac*, Iran or Turkey, ca. 1580s, opaque watercolor and gold on paper, Topkapı Palace Museum, Istanbul, H.1703, f.17b. Standard, Iran, 17th century, pierced steel, Tanavoli Collection, no. 59. *Khaybar: The Conquering Palm of Ali*, Iran or Turkey, ca. 1580s, opaque watercolor and gold on paper, Topkapı Palace Museum, Istanbul, H.1703, f.33b. (p. 41, top) Standard, Iran, early 18th century, silver with black inlay, gift of Dr. Marilyn Jenkins, Metropolitan Museum of Art, New York, 1984.504.2-d. (p. 41, bottom) *Beast of the earth*, probably Iran, 1580s, opaque watercolor and gold on paper, Topkapı Palace Museum, Istanbul, H.1703, f.22b (p. 42, top) Detail, *Imam Ali slays Murra ibn Qays*, Qazvin, Iran, mid 1550s–early 1560s, opaque watercolor and gold on paper, © Aga Khan Trust for Culture, Geneva. (p. 42, bottom right) Detail, *The Angel of Death Descends on Shaddad ibn Ad*, Qazvin, Iran, mid-1550s–early 1560s, opaque watercolor and gold on paper; Purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, Arthur M. Sackler Gallery, S1986.252a. (p. 42, bottom left) Standard, Tanavoli Collection, no. 59. (p. 43, clockwise from top right) *Alexander Builds a Wall against Gog and Magog*, probably Iran, ca. 1580s, opaque watercolor and gold on paper, Topkapı Palace Museum, Istanbul, H.1702, f. 20b. *Draco*, probably Iran, ca. 1580s, opaque watercolor and gold on paper, Topkapı Palace Museum, Istanbul, H.1702, f.10b. *Monster Threatening the Sea Creatures*, probably Iran, ca. 1580s, opaque watercolor and gold on paper, Topkapı Palace Museum, Istanbul, H.1702, f.13b.

Acquisitions: (p.47) *Babur Receives a Courtier by Farrukh Beg*, 1589, opaque watercolor and gold on paper, Lahore, Pakistan, purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, S1986.230. (p. 48) *Birds in a Coconut Grove*, India, ca. 1589, folio from the First or "South Kensington" *Baburnama*, designed by Miskin, painted by Bhura, opaque watercolor on paper, purchase—Elizabeth B. Moynihan Fund, S2009.3. (p. 49) Images 1 and 3 from the collection of Elizabeth Moynihan; images 2 and 5 from *Baburnamas* in the Freer and Sackler collections: *Emperor Babur with Attendants in a Garden Pavilion*, India, ca. 1605, ink, color and gold on paper, F1954.27; and *Emperor Babur*, India, late 19th century, opaque watercolor, ink and gold on paper, purchase—Smithsonian Unrestricted Trust Funds, Smithsonian Collections Acquisition Program, and Dr. Arthur M. Sackler, S1986.443a-b; image 4, Garden in Kabul by Jeff Rozwadowski. (p. 50) *Bird's Eye View of the Taj Mahal at Agra*, India, 1790–1810, pen and opaque watercolor on paper, S2001.6 (p.51) Images of the Taj Mahal (1 and 3) and Mehtab Bagh (4 and 5) from the collection of Elizabeth Moynihan; portrait of Elizabeth Moynihan (2) courtesy of Michael Avedon.

Focus: (p. 52, clockwise from top left) portrait of Anish Kapoor at the Royal Academy of Arts by Johnny Shand-Kydd; *Cloud* Gate (large) photo by Yuri Toropkin; *S-Curve* installed in the Sackler pavilion, courtesy of Freer and Sackler photographers; *Non Object (Door)*, *Non Object (Pole)*, and *Vertigo* from the Royal Academy of Arts; *Cloud* Gate (small) from www.cirrusimage.com/chicago_the_bean.htm. (p. 53, top and center) Dancers in front of *S-Curve* by Jake Muirhead. (p. 53, bottom) *S-Curve* images courtesy of Freer and Sackler photographers. All artworks © Anish Kapoor. (p. 54) *Tears of the Black Tiger*, courtesy of PhotoFest; Social Whirl images © FSG. (p. 55) images of Sikkem, courtesy of Alice Kandell; photos of artworks by John Bigelow Taylor and Dianne Dubler.

Endnote: *The People of India*, Purchase, Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Smithsonian Institution.

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